INSIDE!

## SERIES THREE
All the latest news inside!

## PERFECT CASTING
How the show's stars are picked!

## LOVING THE ALIEN?
We meet the citizens of outer space!

# DOCTOR · WHO

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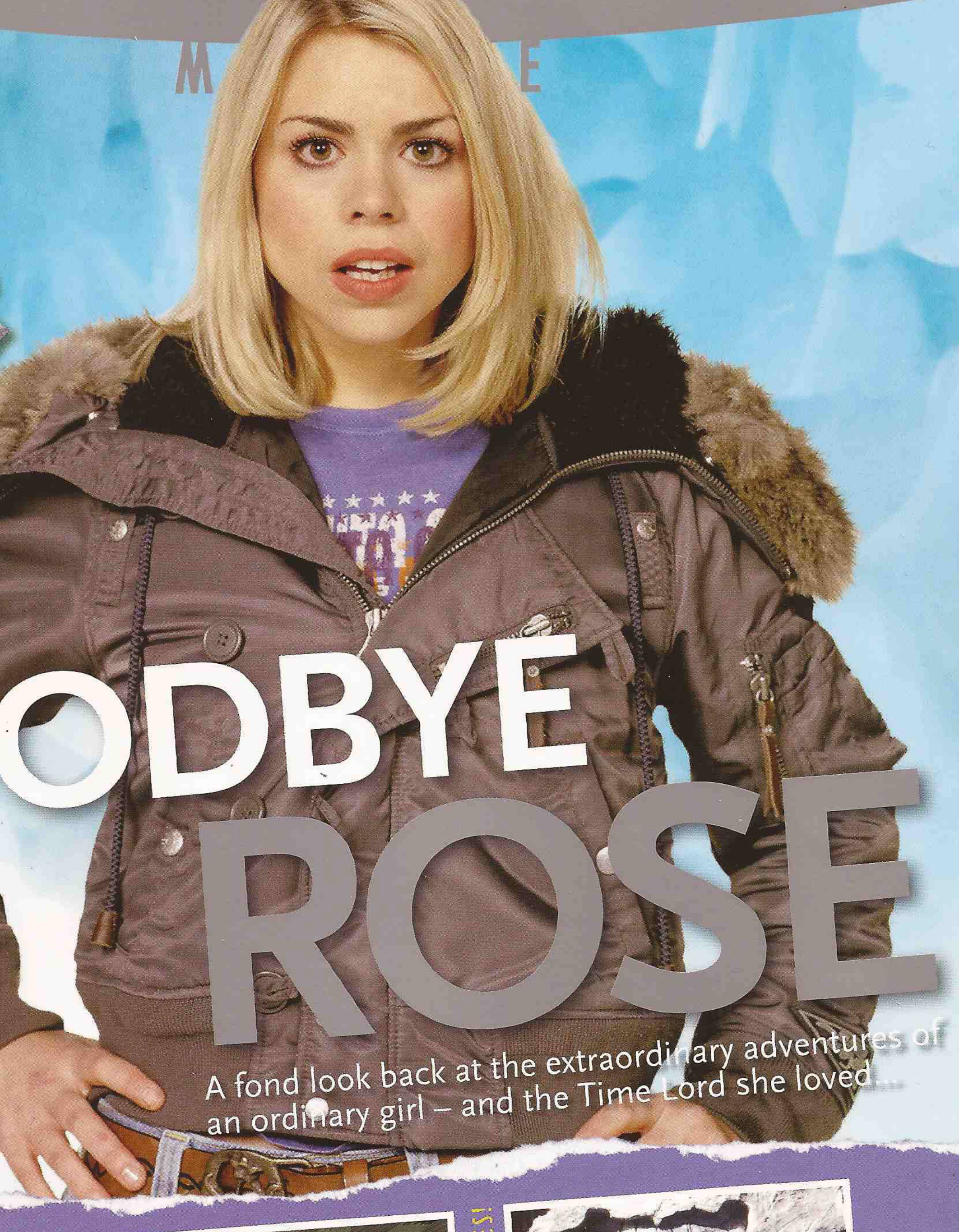

# GOODBYE ROSE

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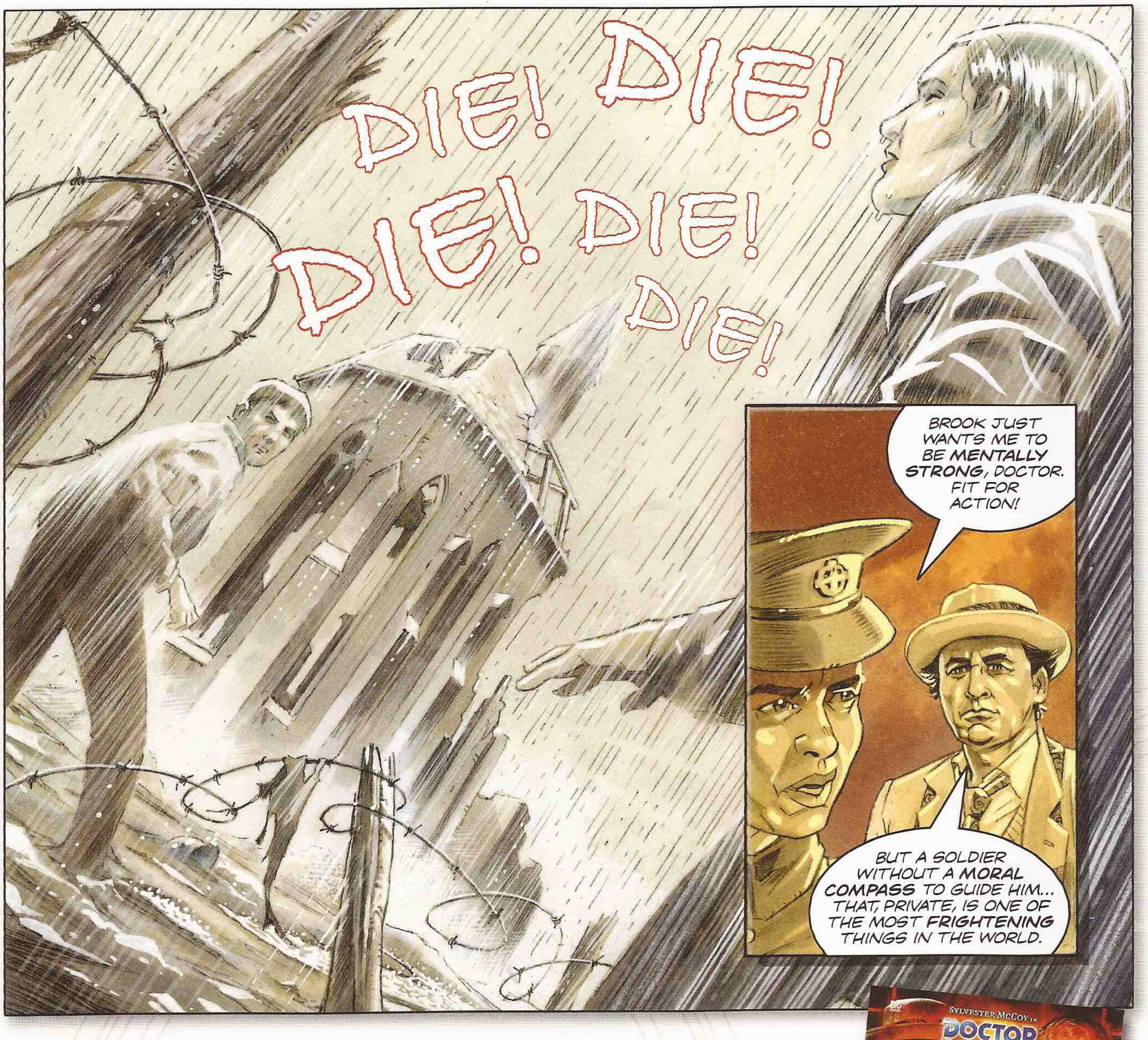

DIE! DIE!
DIE! DIE!
DIE!
BROOK JUST WANTS ME TO BE MENTALLY STRONG, DOCTOR. FIT FOR ACTION!
BUT A SOLDIER WITHOUT A MORAL COMPASS TO GUIDE HIM... THAT, PRIVATE, IS ONE OF THE MOST FRIGHTENING THINGS IN THE WORLD.

Illustration MARTIN GERAGHTY

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# PULL TO OPEN

**ONE YEAR ON FROM OUR 'FAREWELL TO THE** Ninth Doctor' feature, it's now time to say goobye to Rose, so we gave writer Philip MacDonald a stack of DVDs and a notepad (plus a hanky for *Doomsday*) and locked him in until he'd woven a fitting tribute to Ms Tyler and her travels. Of course he did us proud, and I defy you to read our cover feature this issue without getting slightly dewy-eyed. Oh we'll miss you, Rose!

Even more so since Billie Piper's astonishingly generous **DWM** plug on Jonathan Ross' chatshow the other week (more of which on page 6), which led to a frenzy of text messages, a spate of swooning and Billie being declared Queen of All **DWM**. Which meant my abdication, sadly. David Tennant claims he said exactly the same when he was on the show at Christmas, but it was cut for timing reasons. A likely story!

Elsewhere in this issue we have a long-overdue chat with one of *Doctor Who*'s most important behind-the-scenes movers and shakers, casting director Andy Pryor. And my god, he's doing a good job, isn't he? It's lovely to think that *Doctor Who* can now tempt the best thesps in the land to come and play in outer space. There are more Series Three guest cast announcements in *Gallifrey Guardian*, though sadly still no sign of Prentis Hancock.

Finally, *The Fact of Fiction* turns its beady eye on a story which scared the hell out of me when I was seven – *The Awakening*. There's something about ghostly goings-on in the searing heat of midsummer that's always given me the shivers, and this one affected me so much that the Target novelisation had to be kept separate from my other books, face down in a drawer, cos the Malus' gnarled old face gave me screaming nightmares. Strange, innit, what affects you when you're young? I'm sure there are kids out there being traumatised as we speak, by older siblings running after them with cutout Ood masks from *Doctor Who Adventures*.

And that makes me weirdly happy...

Clay

**EDITOR** CLAYTON HICKMAN
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**PRODUCTION** MARK IRVINE
**MANAGING EDITOR** ALAN O'KEEFE
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Jac and Nick on the arrival of Kit Marcus and Alexander Hugh. Awww!

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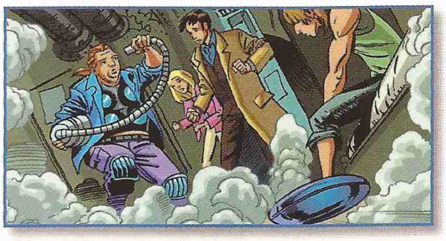
## GOODBYE ENGLAND'S ROSE

**12** **DWM** raises a glass to toast Rose Marion Tyler, London shopgirl turned defender of the Earth, who departed the TARDIS in tear-jerking style at the end of Series Two. This is her story...



**24** LOVING THE ALIEN?
We take a trip to the farthest reaches of space to investigate the many alien races the Doctor has selflessly saved... and then wonder if it was really worth the bother!

**32** COMIC STRIP: *INTERSTELLAR OVERDRIVE 2*
There's a distinct feeling of déja vu in the air aboard the good ship *Lady Godiva* in the conclusion of this adventure by Jonathan Morris and Mike Collins!

**48** THE FACT OF FICTION: *THE AWAKENING*
We excavate the real history behind this spooksome two-parter starring Peter Davison.

**56** INTERVIEW: ANDY PRYOR
*Doctor Who*'s casting director gives **DWM** the inside scoop on hiring the perfect companion, selecting villains and how to get a part in TV's hottest series!

## REGULARS:

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# GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO...**

DOCTOR·WHO

## SERIES THREE

### REGULAR CAST

| | |
|---|---|
| The Doctor | DAVID TENNANT |
| Martha Jones | FREEMA AGYEMAN |

### WITH

| | |
|---|---|
| Leo Jones | REGGIE YATES |
| Tish Jones | GUGU MBATHA RAW |
| Clive Jones | TREVOR LAIRD |
| Francine Jones | ADJOA ANDOH |

### 3X: THE RUNAWAY BRIDE

| | |
|---|---|
| Written by | RUSSELL T DAVIES |
| Directed by | EUROS LYN |
| Donna Noble | CATHERINE TATE |
| The Empress | SARAH PARISH |
| Lance Bennett | DON GILET |
| Geoff Noble | HOWARD ATTFIELD |
| Sylvia Noble | JACQUELINE KING |
| Vicar | TREVOR GEORGES |
| Rhodri | RHODRI MEILER |
| Nerys | KRYSTAL ARCHER |

### 3.1: SMITH AND JONES

| | |
|---|---|
| Written by | RUSSELL T DAVIES |
| Directed by | CHARLES PALMER |

### 3.2

| | |
|---|---|
| Written by | GARETH ROBERTS |
| Directed by | CHARLES PALMER |
| Shakespeare | DEAN LENNOX KELLY |

### 3.3

| | |
|---|---|
| Written by | RUSSELL T DAVIES |
| Directed by | RICHARD CLARKE |

### 3.4 & 3.5

| | |
|---|---|
| Written by | RUSSELL T DAVIES |
| Directed by | JAMES STRONG |

### 3.6

| | |
|---|---|
| Written by | RUSSELL T DAVIES |
| Directed by | RICHARD CLARKE |

### 3.7

| | |
|---|---|
| Written by | CHRIS CHIBNALL |
| Directed by | TBA |

### 3.8 & 3.9

| | |
|---|---|
| Written by | PAUL CORNELL |
| Directed by | CHARLES PLAMER |

### 3.10

| | |
|---|---|
| Written by | STEVEN MOFFAT |
| Directed by | TBA |

### 3.11

| | |
|---|---|
| Written by | RUSSELL T DAVIES |
| Directed by | TBA |

### 3.12 & 3.13

| | |
|---|---|
| Written by | RUSSELL T DAVIES |
| Directed by | TBA |
| Captain Jack | JOHN BARROWMAN |

### Stars of **Spooks**, **Holby City** and **Desperate Housewives** to appear in Block Four

## UK & US STARS JOIN UP

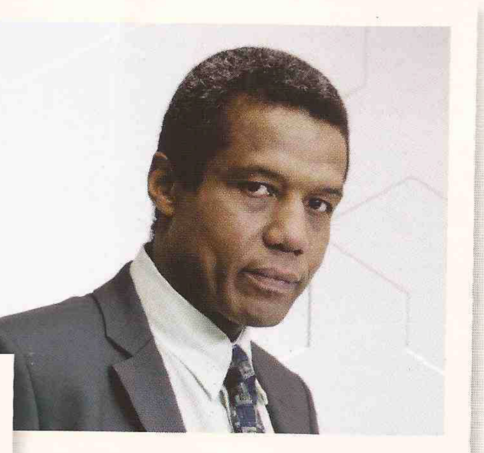
Production on the third series of *Doctor Who* is still continuing, with Block Three (Episode 3 and Episode 6) completed on Friday 20 October.

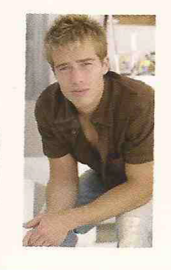
After the weekend, Block Four officially started shooting on Monday 23 October, which includes the first two-parter of the series.

*Doctor Who*'s producer Phil Collinson tells **DWM**, "This whole block is quite a casting coup for us – after years of working on Doctor Who, these are Helen Raynor's first scripts, and we're determined to do her proud! Otherwise, she might hit us. But it's a big, lavish block, with powerful scripts and some extraordinary sets already being built in the Upper Boat studios, and now, thanks to [casting director] Andy Pryor and [director] James Strong, we've really got a cast to match."

The cast includes **Miranda Raison** (below) star of BBC One drama *Spooks*; *Holby City* regular **Hugh Quarshie** (right); and *Desperate Housewives* actor **Ryan Carnes** (centre).

Phil Collinson continues, "It's a delight to welcome Miranda on set, as I'm a big fan of *Spooks* – although she's playing a completely different type of character in *Doctor Who*, who strikes up quite a friendship with both the Doctor and Martha – and similarly, we've been dying to cast Hugh for a very long time, and we're grateful that we could work out dates with the *Holby City* team. And Ryan Carnes is a considerable coup for us – we've actually been talking to his agent for some time, and this is the first time he's appeared in a UK drama. The moment he'd flown over, he was thrown into make-up, then on to set, and he's become an instant part of the *Doctor Who* world!"





Also cast in this two-part story are **Andrew Garfield** (*Trial & Retribution*); **Eric Loren** (*Saving Private Ryan*); as well as **Flik Swann**, **Alexis Caley**, **Earl Perkins**, **Peter Brooke** and **Ian Porter**.

Next up in the schedule will be Block Five, consisting of Episodes 8 and 9, written by Paul Cornell and directed by Charles Palmer, who has already completed work on the second block – Episodes 1 and 3. The first episode now has the provisional title *Smith and Jones*, referring to the Doctor's occasional pseudonym Doctor John Smith, and new companion Martha Jones.

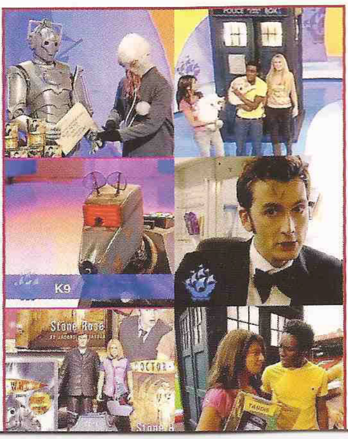
### Children's BBC show **Blue Peter** announces an exciting new **Doctor Who**-themed competition...

## APPEAR IN DOCTOR WHO!

Following last year's successful 'Design a Monster' competition, which resulted in the creation of William Grantham's Abzorbaloff, children's magazine show *Blue Peter* has announced a new *Doctor Who*-themed competition for next year's series. The winner will win the chance to appear in an episode of *Doctor Who*. By the time this issue of **DWM** is published, the competition will have closed, but *Blue Peter* is hoping for a big response, after over 43,000 entries were received last year.

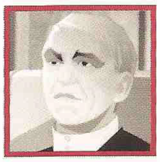
*Doctor Who*'s executive producer, Russell T Davies tells us, "We all thought last year's *Blue Peter* competition was such a success, we were all keen to keep that relationship going. To be honest, I think it does us, and CBBC, good. I can only imagine if I'd been a kid, with this sort of competition running – oh, I'd have been storming the gates of TV Centre! We didn't want to repeat ourselves by designing another monster, so after much discussion, we thought this idea gave us the best opportunity to create something special and exciting, which gives the younger audience special access to the show. It's hard to give away any more details – I haven't written the script yet, though the ideas are already bubbling away – but as soon as we know, we'll let *Blue Peter* viewers and **DWM** readers know."

The competition was launched on Monday 16 October's show, with acting tips for young hopefuls from stars of *Doctor Who* including Elisabeth Sladen, Shaun Dingwall and David Tennant himself, while a Cyberman and an Odd invaded the studio.



Meanwhile, following last year's successful 'Galactic Dinner' for the BBC's *Children in Need* appeal, there will be another *Doctor Who*-themed event for this year's appeal. A concert of *Doctor Who* music played by the National Orchestra of Wales takes place on Sunday 19 November, at the Wales Millennium Centre in Cardiff. Amazingly, the concert sold out a mere two hours after tickets went on sale, so if you were one of the many people who missed out, you'll be pleased to hear that the evening will be recorded by BBC Radio Wales for broadcast at a later date. David Tennant, Russell T Davies, and composer Murray Gold will be at the concert, for a Q&A session, while the Daleks and Cybermen are also due to put in appearances.

Russell T Davies said, "We are delighted to join forces with the BBC National Orchestra of Wales in aid of BBC *Children in Need*. The evening promises to be an audio visual spectacular. I can't wait to hear Murray Gold's extraordinary scores live on stage."



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Behind the scenes on the newly recreated DVD of **The Invasion**...

▶ p56

We talk thespians to *Doctor Who*'s casting director **Andy Pryor**...

▶ p66

**Russell T Davies** is back with more of his OOTB moments...

# TORCHWOOD IS A HIT!

*Torchwood* launched on BBC Three on Sunday 22 October, with the first two episodes screened back-to-back with record-breaking audiences.

Until now, the biggest audience ever recorded for BBC Three was 1.8 million for the Series Two début of *Little Britain*. Episode 1 of *Torchwood* stormed through the 2 million barrier, with an 'overnight' figure of 2.38 million viewers (a huge 12.6% of the total TV audience), which amazingly equalled the number of people watching *Wide Sargasso Sea* on BBC One.

Not only did this figure shatter BBC Three records, but it also gave *Torchwood* the highest-ever rating for a non-sport broadcast on a digital channel. Better still, the second episode showed no significant loss of interest, with 2.33 million viewers (13.5% share). Plans for a simultaneous BBC One broadcast (see last issue) were dropped after we went to press, but the episodes are being repeated on BBC Two each Wednesday after the first BBC Three screening. A slightly higher 'overnight' audience, 2.8 million, watched the first BBC Two repeats on 25 October.

A full guide to the 13 episodes, with provisional first-run airdates is below.

### 1 EVERYTHING CHANGES

Written by **Russell T Davies**
Directed by **Brian Kelly**

WPC Gwen Cooper discovers Torchwood, which leads her into a dark, paranoid world she never imagined existed. Co-starring **Indira Varma**

*TX: Sunday 22 October 2006, BBC Three*

### 2 DAY ONE

Written by **Chris Chibnall**
Directed by **Brian Kelly**

An alien addicted to sex is let loose on Cardiff's nightlife, and Torchwood must track down the creature's new host. Co-starring **Sara Gregory**

*TX: Sunday 22 October 2006, BBC Three*

### 3 GHOST MACHINE

Written by **Helen Raynor**
Directed by **Colin Teague**

Torchwood discovers a machine that lets them view the ghosts that walk among us. Co-starring **Gareth Thomas**

*TX: Sunday 29 October 2006, BBC Three*

### 4 CYBERWOMAN

Written by **Chris Chibnall**
Directed by **James Strong**

There's a dark secret in the basement of the Hub – and Ianto will go to any lengths to protect what's down there... Co-starring **Caroline Chikezie**

*TX: Sunday 5 November 2006, BBC Three*

### 5 SMALL WORLDS

Written by **PJ Hammond**
Directed by **Alice Troughton**

Jack encounters elemental enemies from his past that are determined to harm those closest to him. Co-starring **Adrienne O'Sullivan** and **Will Travis**

*TX: Sunday 12 November 2006, BBC Three*

### 6 COUNTRYCIDE

Written by **Chris Chibnall**
Directed by **Andy Goddard**

Jack finds that his his people are the prey in a savage game of cat and mouse. Co-starring **Owen Teale**

*TX: Sunday 19 November 2006, BBC Three*

### 7 GREEKS BEARING GIFTS

Written by **Toby Whithouse**
Directed by **Colin Teague**

Tosh gains the ability to read the minds of those closest to her, but she soon realises this is a curse that's impossible to break. Co-starring **Daniela Denby-Ashe**

*TX: Sunday 26 November 2006, BBC Three*

### 8 THEY KEEP KILLING

Written by **Paul Tomalin & Dan McCulloch**
Directed by **James Strong**

Using alien technology to interrogate the victims of a serial killer, Gwen learns that the common link is much closer to home. Co-starring **Yasmin Bannerman**

*TX: Sunday 3 December 2006, BBC Three*

### 9 INVISIBLE EUGENE

Written by **Jacquetta May**
Directed by **James Eskrine**

Gwen finds herself drawn into the world of a hit-and-run victim, Eugene. Co-starring **Paul Chequer**, **Steven Meo** and **Nicola Duffett**

*TX: Sunday 10 December 2006, BBC Three*

### 10 OUT OF TIME

Written by **Cath Tregenna**
Directed by **Alice Troughton**

A small passenger plane from the 1950s flies through the rift and lands in Cardiff. Torchwood must help the three temporal immigrants adapt to contemporary life. Co-starring **Mark Lewis Jones**, **Olivia Hallinan** and **Louise Delamere**

*TX: Sunday 17 December 2006, BBC Three*

### 11 COMBAT

Written by **Noel Clarke**
Directed by **Andy Goddard**

The team discovers a ring who are kidnapping Weevils, which leads Owen down a dark path... Co-starring **Alex Hassell**

*TX: Sunday 24 December 2006, BBC Three*

### 12 CAPTAIN JACK HARKNESS

Written by **Cath Tregenna**
Directed by **Ashley Way**

Transported back to the Blitz, Jack and Tosh find themselves facing a dark secret from Jack's past.. Co-starring **Matt Rippey**

*TX: Sunday 31 December 2006, BBC Three*

### 13 APOCALYPSE

Written by **Chris Chibnall**
Directed by **Ashley Way**

The Rift is violently fracturing further, and Jack realises that Torchwood is destined to be drawn into one vast battle that will change everything... Co-starring **Murray Melvin**

*TX: Sunday 7 January 2007, BBC Three*

## NEWS BITES

### SARAH JANE UPDATE

*The Sarah Jane Adventures* Special, starring Elisabeth Sladen and Yasmin Paige, and planned for BBC One broadcast in the New Year, has now finished shooting in Cardiff.

Producer Susie Liggat tells us: "We're now locked away in the edit, signing off Visual FX shots for the Mill – and we've already got some brilliant images, they're going to look amazing! [Director] Colin Teague has really pulled all the stops out. We're all delighted with it, and we can promise something really special to add to the *Doctor Who* universe. Also, in the cast list, we can now announce Tom Knight as 'The Boy'."

### MORE AWARDS?

By the time this issue is published, the 2006 National Television Awards will have taken place. Last year *Doctor Who* won all three awards it was nominated for – Best Actor for Christopher Eccleston; Best Actress for Billie Piper; and Best Drama Series. *Doctor Who* has again been shortlisted for the same three categories, with David Tennant nominated for Best Actor. We'll have a full report from the ceremony – hopefully with news of some victories! – in our next issue.

### GET READY FOR BBC7!

BBC7 is gearing up for its new series of *Doctor Who* radio plays staring Paul McGann as the Doctor and Sheridan Smith as *Lucie Miller*. The eight-part series begins on 31 December. Producers Big Finish will be releasing all eight episodes on single CDs from January through to August. Each 50-minute CD will retail at £10.99, and will include bonus audio interviews with Paul McGann, Sheridan Smith, and other guest stars, as well as a free poster. The CDs will also launch with a new packaging design – the cover for *Blood of the Daleks* Part 1 can be seen above.

DOCTOR WHO
BLOOD OF THE DALEKS
BBC7
FULL CAST AUDIO DRAMA

## NEW ADVENTURES

Issue 16 of *Doctor Who Adventures*, the magazine for younger *Doctor Who* fans, is on sale now – and there's a Cyber invasion! There's a look at the episode *Army of Ghosts*; Part One of a new comic strip, *Gangster's Paradise*, by Alan Barnes; a clash of the companions, with a look at who met the scarier monsters, Sarah Jane or Rose?; the Cybermen are in the Doctor's Data; the Hand of Fear is in the Monster A-Z; and a cut-out Sycorax mask. Plus there's a free TARDIS doorhanger and stickers.

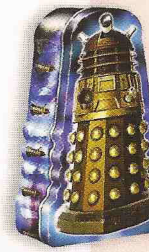
Issue 17 is published on Wednesday 15 November, and new companion Freema Agyeman tells the magazine what it's like to step aboard the TARDIS; *Doomsday* is in the Adventure Guide; the conclusion of *Gangster's Paradise*; secrets of the Time War; the Ice Warriors feature in the A-Z of monsters; plus a free lenticular TARDIS notebook.

*Doctor Who Adventures* should be in all good newsagents priced £1.99 per issue.

## SOUNDTRACK ALBUM

The *Doctor Who* soundtrack album, featuring music composed for the series by Murray Gold, is due for release in early December. Produced by Silva Screen, the CD also includes two songs; *Song for Ten*, as featured in *The Christmas Invasion*, and a new song set to feature in *The Runaway Bride*. Both of these have been recorded by The Divine Comedy's Neil Hannon, especially for the album. More news next issue.

## SWEET TOOTH?



Confectionary company Bon Bon Buddies is launching a new range of *Doctor Who* sweets and chocolates this winter. Among the tasty treats available in shops now are a chocolate coin-filled TARDIS keepsake coin bank, a chocolate and gift-filled advent calendar, and a Dalek-shaped gift tin filled with chocolate and mallow (pictured left).

There's also a 'winter warm-up set', including a mug, drinking chocolate, milk chocolates and melting mallows.

## NEW BEGINNINGS

January's 'Return of the Master' DVD Box Set featuring *The Keeper of Traken*, *Logopolis* and *Castrovalva* is now called *New Beginnings*.

**Billie Piper** appears on Jonathan Ross' TV show; and reveals her impeccable taste in reading...

# A GREAT READ – OFFICIAL!

Doctor Who stars old and new guested on *Friday Night With Jonathan Ross* on Friday 20 October, as both Billie Piper and Catherine Tate chatted to Jonathan.

Tate, who stars as the Doctor's 'rebound companion' in the forthcoming Christmas Special, *The Runaway Bride*, was there to promote the third series of her sketch show *The Catherine Tate Show*, which started on Thursday 26 October. She was tight-lipped about her role as Donna Noble, however, joking that "the *Doctor Who* police haven't briefed me!"

Billie was there to talk about her autobiography *Growing Pains* (reviewed on page 65, and you can win a signed copy on page 8), which was published that day. As well as joking that she feels jealous of new companion Freema Agyeman, Billie revealed that she's a keen reader of **DWM**.

"I've got this subscription to **Doctor Who Magazine**, and they send it to me every month," she told Ross. When Ross commented that it seemed "a little bit pathetic," given that she was in *Doctor Who* herself, Billie was quick to counter, "But I *love* the magazine!" "Is it a good magazine?" Ross enquired. "It's a *great* magazine," Billie continued. Ross asked her if it's full of articles on how the TARDIS works, [**DWMs** *340, 343 and 345, if you missed them and are after back-issues, Jonathan! – Ed*] to which Billie replied, "Yes, it's all of that. And bits of the script... and the people that were in the ones years back... It's a good read!"

Jonathan Ross also asked Billie about the oft-rumoured *Doctor Who* movie, and if she would consider taking part in it, if asked ("I would *definitely* do it!" Billie stated, with no hesitation), before showing her the action figure version of Rose Tyler, which he described as looking like, erm, "a grumpy lesbian."

Billie spent the next week on a tour of the UK signing copies of *Growing Pains*, taking in London, Swindon and Cardiff, amongst others. Billie has finished recording two Sally Lockhart productions, *The Ruby in the Smoke* and *The Shadow of the North* for the BBC; as well as her role as Fanny Price in *Mansfield Park* for ITV1. During her tour she also revealed that she will be spending five months of next year appearing on stage in the West End.

# WHO'S A RECORD BREAKER!

**GUINNESS WORLD RECORDS** HONOURS **DOCTOR WHO** (AND ABOUT TIME TOO...)

After all-out war broke out between fans of *Doctor Who* and followers of the US Sci-Fi series *Stargate SG-1* [*Okay, okay, I had no idea of the can of worms I was opening a couple of months back! – Dep Ed*] *Guinness World Records* has officially honoured *Doctor Who* with the title of 'the world's longest-running science-fiction TV series', having run for a total of 43 years, 28 seasons, and 723 broadcast episodes between 1963 and 2006.

David Tennant, the tenth actor to play the lead role in the programme, accepted a special certificate to mark the series' longevity. Russell T Davies, *Doctor Who*'s current executive producer, said, "This achievement is all thanks to the remarkable production team who first created *Doctor Who* in 1963, and the audience, who've kept it alive for all these years."

However, if you think this means an end to the fan war, think again, as Guinness has awarded *Stargate SG-1* with the record for 'Longest-running science-fiction TV series (consecutive)' for the ten seasons it has been running for since 1997 – despite the fact that *Doctor Who* itself ran for 26 consecutive years between 1963 and 1989.

"*Doctor Who* is without question the longest running science-fiction show in terms of *years*," explained Craig Glenday, editor of *Guinness World Records*, as he hid under a table. "*Stargate SG-1* has run without a break since it first hit our screens in 1997, however, so is the longest show with consecutive back-to-back episodes. Although *Doctor Who* had more consecutive episodes between 1963 and 1984 than *Stargate* has, the difference is that *Doctor Who* then carried on, so its record for the longest-running consecutive series was then redundant, as there was a break in between. *Stargate*, on the other hand, is the longest-running *consecutive* series as it didn't have a break in between, and has had 10 series in 10 years. As an extra, the *Stargate* cast remained the same throughout the whole 10 series."

Confused? We are. And with the news that the now-cancelled *SG-1* may be revived in a year or so for a run of TV movies, it looks as though *Stargate* may lose its 'consecutive' record just as soon as it had won it.

Wake us up when it's all over, eh...?

GUINNESS WORLD RECORDS

CERTIFICATE

The longest running science fiction series is *Doctor Who* (BBC, UK) which has featured 723 episodes, documenting 173 stories since it first aired on 23 November 1963.

# BEYOND THE TARDIS

POLICE PUBLIC CALL

**DOMINIC MAY** tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

### A TENNANT WEDDING?

David Tennant is negotiating to star opposite Emily Blunt in British tragic-comedy film *Cheerful Weather for the Wedding* to shoot next May. It is now confirmed his BBC One drama *Recovery* will be aired next spring. For the second year running he was nominated as Most Stylish Man for The Scottish Style Awards (presented on 27 October), for his "modern elegance" according to the judges. Further to **DWM** 375, the BFI programming available for download featuring Tennant and Christopher Eccleston is respectively nine-minute short *Sweetnightgoodheart* written and directed by Dan Zeff and 1992 Alex Cox movie *Death and the Compass*. Eccleston has recently been in the US looking at potential acting projects.

### FREEMA RULES

Freema Agyeman plays Nana in the independent movie *Rulers and Dealers*, which opened the 8th BFM International Film Festival at London's ICA on 14 September. Agyeman presented Best Group at the 2006 MOBO Awards on 20 September and is due to appear in *Loaded* magazine. Camille Coduri has completed two movies, the first a small Cardiff-shot film titled *Sacrifice*, the second *Friends and Enemies*, directed by Danny Hiller, in which she plays the late Tom Bell's granddaughter as part of a family of criminals.

### DECEMBER NUPTIALS

John Barrowman and partner Scott will underpin their 13-year relationship with a civil partnership ceremony in Cardiff during December. He says, "All my family are coming over from the US... It'll be a family thing – it won't be a Posh and Becks wedding." His *Torchwood* co-star Naoko Mori (pictured) joins the cast of puppet musical *Avenue Q* as Christmas Eve at London's Noel Coward Theatre from 20 November.

### LIFE ON MARS FOR EMMY?

Matthew Graham's *Life on Mars*, now confirmed as reaching a definite conclusion in its second series with two endings filmed, is among the Drama Series nominations for the 2006 International Emmy Awards to be presented at the New York Hilton on 20 November. *Little Britain*, featuring Tom Baker, is up for Comedy (Anthony Head appeared throughout the *Little Britain Live* run at the Hammersmith Apollo). Mark Gatiss' Lucifer Box follow-up to *The Vesuvius Club*, *The Devil in Amber* was published on 6 November. Radio 4 has not commissioned a third series of his comedy *Nebulous*. In January the three members of *The League of Gentlemen* will reunite to discuss future projects.

### JOE – TEN YEARS ON

Joe Ahearne has returned to his first notable success, directing *This Life – Ten Years On*, a 90-minute update to the BBC Two series for broadcast before the end of the year (Julie Gardner is executive producer). *Love & Monsters*' Marc Warren is insane assassin Mr Teatime in Sky One's two-part version of *Hogfather* at Christmas, also featuring David Warner.

### McGANN AND HARKER

A spokesperson for Paul McGann confirmed to the *Mail on Sunday* he has separated from his wife Annie and is now dating Susannah Harker, who was his co-star in the BBC website audio version of *Shada*. Tom Baker's *The Boy Who Kicked Pigs* has been adapted by Brian Irvine as a musical piece and was recently performed by the Scottish Symphony Orchestra. Colin Baker compered *Let There Be Music* at Glasgow's Royal Concert Hall on 18 October.

### THEATRE UPDATE

The first stage of Sylvester McCoy's tour in *Me and My Girl* ends on 16 December, the last stops being Leeds (01132 226222), Milton Keynes (08700 606652), Brighton (08700 606650) and Stoke (01782 213800). It resumes in January. *Arsenic and Old Lace* featuring Louise Jameson concludes with dates in Nottingham (01159 895555) and Worthing (01903 206206). Frazer Hines played the Inspector with Kate O'Mara Lady Angkatell in a recent tour of Agatha Christie's *The Hollow*. When the play reached Windsor an alleged stalker of O'Mara was arrested and eventually sectioned under the Mental Health Act.

### THE CULT OF...

An upcoming BBC Four sci-fi season will include *The Cult of...*, in which Phill Jupitus meets the writers and cast of six memorable shows which included *Doctor Who* talent, namely *Blake's 7* and *Survivors* (both created by Terry Nation), *Adam Adamant Lives!* (produced by Verity Lambert), *The Tripods* (directed by Christopher Barry), *Doomwatch* (produced by Terence Dudley) and *Star Cops* (devised by Chris Boucher).

### QUICKIES

Adjoa Andoh played the Woman in Radio 4's *Betrayal – A Man for All Seasons* on 7 October. ITV1's *The Royal* has included episodes scripted by John Flanagan and Andrew McCulloch and directed by Alan Wareing. The first episode of *Byker Grove*'s final series on CBBC (7 October) starred a Character 12-inch radio controlled Dalek (to be seen on BBC One in the New Year).

### OBITUARY

Peter Barkworth, best known for the BBC's *Telford's Change*, and who also played Clent in 1967's *The Ice Warriors*, died on 21 October aged 77.

## IN THE SHOPS

Your guide to all the upcoming *Doctor Who* DVDs, CDs, books and magazines...

### NOVEMBER

■ MONDAY 6

**DVD Doctor Who: The Invasion** by Derrick Sherwin [Second Doctor, Jamie and Zoe] *2|entertain £19.99* [See page.22]

**CD Doctor Who Reconstructed: The Highlanders** [Second Doctor, Ben, Polly and Jamie] *BBC Audio £19.99*

■ WEDNESDAY 15

**Mag Doctor Who Adventures #17** *BBC Magazines £1.99*

■ THURSDAY 16

**DWM Special: In Their Own Words – Volume 2** *Panini £5.99*

■ MONDAY 20

BBC DVD
DOCTOR·WHO
THE COMPLETE SECOND SERIES

**DVD Doctor Who: The Complete Second Series** by Russell T Davies *et al* [Tenth Doctor, Rose, Mickey and Jackie] *2|entertain £69.99* [See page 42]

■ WEDNESDAY 29

**Mag Doctor Who Adventures #18** *BBC Magazines £1.99*

■ ALSO THIS MONTH

**CD Doctor Who: No Man's Land** by Martin Day [Seventh Doctor] *Big Finish £14.99*

**CD I, Davros Part 3: Corruption** by Lance Parkin *Big Finish £10.99*

**Book Bernice Summerfield: The Inside Story** by Ian Farrington and Simon Guerrier *Big Finish £tbc*

**CD Bernice Summerfield: The Oracle of Delphi** by Scott Handcock *Big Finish £10.99*

### DECEMBER

■ THURSDAY 7

**DWM Issue 377** *Panini £3.99*

■ WEDNESDAY 13

**Mag Doctor Who Adventures #19** *BBC Magazines £1.99*

■ TUESDAY 26

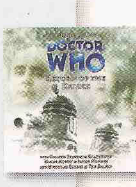
**DVD Torchwood: Series One – Part 1** by Russell T Davies, Chris Chibnall, Helen Raynor *et al £29.99*

■ WEDNESDAY 27

**Mag Doctor Who Adventures #20** *BBC Magazines £1.99*

■ ALSO THIS MONTH

**CD Doctor Who: Year of the Pig** by Matthew Sweet [Sixth Doctor and Peri] *Big Finish £14.99*



**CD Doctor Who: Return of the Daleks** by Matthew Sweet [Seventh Doctor] *Big Finish, Available only to Big Finish subscribers.*

**CD I, Davros Part 4: Guilt** by Scott Alan Woodard *Big Finish £10.99*

**Short Story Collection Short Trips 19: Dalek Empire** Edited by Nicholas Briggs *Big Finish £14.99*

**CD Bernice Summerfield: The Empire State** by Eddie Robson *Big Finish £10.99*

All the latest **Doctor Who** and **Torchwood** news from BBC Books and BBC Audiobooks...

# NEW BOOKS AND AUDIOS

The three latest *Doctor Who* novels – *The Nightmare of Black Island* by Mike Tucker, *The Art of Destruction* by Stephen Cole and *The Price of Paradise* by Colin Brake – have just been released as Talking Books, narrated by *School Reunion*'s Anthony Head; *Rise of the Cybermen*'s Don Warrington; and Pete Tyler actor Shaun Dingwall, respectively. Each CD, featuring the adventures of the Tenth Doctor and Rose, will also include a bonus discussion between the story's author and its narrator.

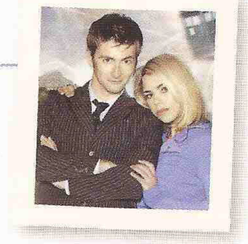
Meanwhile, there will be three new *Doctor Who* novels featuring the Tenth Doctor and Martha published in the spring, as well as a second *Doctor Who* 'Quick Reads' novel. More details on these soon. Also announced from the BBC Books stable are the first three *Torchwood* novels, which will be published in the same hardcover format as the *Doctor Who* books. The three titles are *Border Princes* by Dan Abnett, *Slow Decay* by Andrew Lane, and *Another Life* by Peter Anghelides. All are published on 4 January priced £6.99. BBC Audiobooks has confirmed that these too will be adapted as Talking Books, with two narrated by Captain Jack himself, John Barrowman, and the third by Eve Myles, who plays Gwen Cooper in the series.

BBC AUDIO
DOCTOR WHO
THE GUNFIGHTERS
Bonus interview with Peter Purves
THE ORIGINAL BBC TELEVISION SOUNDTRACK
2 x CD

On the *Doctor Who* front, BBC Audiobooks releases 1966's four-part serial *The Gunfighters* on 5 February, with Peter Purves (Steven Taylor) again taking on the narrator duties. There's also a bonus interview with Purves included on the disc, while it is hoped that a bonus music track from Lynda Baron will also be included. The cover for the CD can be seen left.

Further *Doctor Who* soundtracks are due to be released over the rest of 2007.

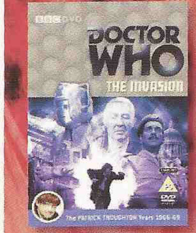
# WIN THE TENTH DOCTOR!



This month sees the release of the whole of David Tennant's first series as the Doctor, all 14 episodes from Series Two. Relive the Sycorax invasion, the rise of the Cybermen, the shock reappearance of the Daleks, and the moment the Doctor and Rose say goodbye at Bad Wolf Bay. The extras-packed box set is on sale from 20 November priced £69.99, (see our exclusive preview on page 42), but we've got FIVE copies to give away to lucky readers, thanks to the kind folks at 2 | entertain. For your chance to win, tell us the answer to this question:

**What anagram of 'Doctor Who' was the name of the institute set up by Queen Victoria in Series Two?**
a) TORCHWOOD b) HOT COW ROD c) DOT OR CHOW

Send your answers on the back of a postcard or stuck-down envelope marked OH BABY, I'M BEATING OUT A SAMBA!



# WIN SILVER GIANTS!

The 1968 eight-part story *The Invasion* is released on DVD this month, with its two missing episodes replaced with amazing new animation from Cosgrove Hall, set to the original soundtrack. You can read the full story behind the story's recreation on page 22, and thanks to 2 | entertain, we have FIVE copies of the DVD to give away. To be in with a chance of winning, let us know what you think is the answer to the following question:

**What is the name of Tobias Vaughn's company?**
a) INTERNATIONAL ELECTROMATICS b) INTELLECTUAL ENIGMATICS c) INTERBRED ECCENTRICS

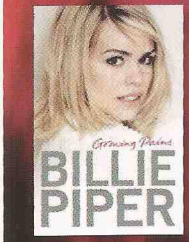
When you think you know the answer, write it on the back of a postcard or stuck-down envelope marked DEAL WITH THEM, PACKER!

# WIN CAVE MONSTERS!

There's a watery theme to the latest release from BBC Audiobooks; the *Monsters of Earth* collectors' tin. Featuring the soundtracks to the stories *Doctor Who and the Silurians*, *The Sea Devils*, and *Warriors of the Deep*, the tin is strictly limited edition, and is sure to become a collectors' item. It's on sale now priced £45.00, but we've been able to get our claws onto FOUR of the tins, with the numbers 1963 (the year *Doctor Who* began); 1970 (the year *The Silurians* was transmitted); 1984 (the year *Warriors of the Deep* was transmitted); and 2006 (this year). To be entered into the draw, just tell us the answer to this easy question:

**In Warriors of the Deep, the Silurians and the Sea Devils are aided by what fearsome creature from the inky depths?**
a) THE MYRKA b) THE LURKER c) DOBBIN

Just send the answer to **DWM** on the back of a postcard or stuck-down envelope, marked THERE SHOULD HAVE BEEN ANOTHER WAY!



# WIN BILLIE'S BOOK!

Rose Tyler herself, actress Billie Piper, has recently penned her autobiography *Growing Pains*, and it's on sale now from bookshops priced £18.99. Thanks to the lovely Ms Piper, and publishers Hodder & Stoughton, we've got TWO copies, signed personally by Billie, to give away to **DWM** readers. For a chance to win one of them, just tell us the answer to this easy-peasy question.

**What was the name of Billie Piper's first Number One single?**
a) C'EST LA VIE b) BECAUSE WE WANT TO c) PURE AND SIMPLE

Send your answer on the back of a postcard or stuck-down envelope marked I'M DREAMING OF YOUR SUGAR LIPS!

Send your entries to **Doctor Who Magazine, Panini House, Coach and Horses Passage, The Pantile, Tunbridge Wells, Kent, TN2 5UJ.** The closing date for all three competitions is 6 December 2006, and don't forget to include your name and address. Good luck!

# CHRISTMAS IS COMING IN DWM 377

## BRIDE TO BE...

Yes, we're getting all festive as Christmas looms so we start the countdown to *The Runaway Bride* with a tantalising two-page preview to whet your appetites!

## HO HO HO!

Jonathan Morris brings us all some festive cheer as he looks at one of *Doctor Who*'s most enduring ingredients – comedy!

## HEY NONNY-NONNY!

A new run of *Script Doctors* begins as we quiz Gareth Roberts about the Graske, Quick Reads, and his love of Shakespeare!

## RESULT!

Find out who won in the **DWM** Poll 2006!

## PLUS

All the latest news on Series Three, *Torchwood* and *The Sarah Jane Adventures!* A hilarious comic strip swansong for Rose in *The Green-Eyed Monster!* The Watcher returns with his annual *Christmas Quiz*, while Sorvad dusts off the *Space-Time Telegraph!* There's also a round-up of stocking fillers in an *Off the Shelf* special, our *2006 Review of the Year*, a preview of the BBC7 radio adventures, a rifle through *The JNT Archive*, more gossip in *Production Notes*, and not forgetting *The Time Team!* Christmas wouldn't be the same without it!

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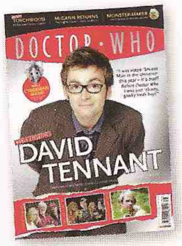


**DWMAIL**, Doctor Who Magazine,
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)

*The Cyber/Dalek war is still raging in our postbag, chums...*

### CYBER SYMPATHY

There, there, Richard Massie [**DWM** 374] – the Cybermen wouldn't want you to feel "upset, angry and disappointed". In fact, the Cybermen wouldn't want you to feel anything. Defeatism is an emotion the Cybermen will remove when they upgrade you. The Anne Droid you mention was actually a piece of Dalek technology Captain Jack reprogrammed not to destroy the Emperor's minions but to teleport as many of them as he could back to their mothership. And you should also note that the Cybermen the Daleks thrashed in *Doomsday* were babies compared to, say, the ones from [**DWM** comic strip] *The Flood*, who came from the far future of 'our' universe and had, over millions of years, upgraded themselves to the extent that the only way the Doctor could defeat them was by absorbing the vortex and becoming a god – much like Rose did to defeat the Daleks last year. If the Cult of Skaro had fought the **DWM** Cybermen, the bookies would've had a field day, I think!

All the same, Richard, I can understand your frustration. Forever '*Doctor Who*'s second-best monsters', the Cybermen finally get a shot at the top spot only for the Daleks to turn up and totally ruin it for them! But then again, you expect that sort of thing in a story about a girl who's forced to live in a second-best world with a second-best lover and the sad truth that 'second-best' can never be good enough.

**JAMIE BOYD** SOUTH AUSTRALIA

> "Poor old Cybermen. They're forever *Doctor Who*'s second-best monsters – but then defeatism is an emotion!"

I feel I should point out that the Cybermen the Daleks had such an easy time with in *Doomsday* were only the Cybus versions, whose technology is only marginally more advanced than our own. Put the pepperpots up against the real Telosian bad boys and there's no way it would be so one-sided!

**MATT McLEAN** E-MAIL

In response to the "Cybermen are better than Daleks and always will be" issue, I reckon Daleks will always come second. I think there should be a poll to demand a proper finalé for the Cybermen because in *Doomsday* the Daleks were beating the Cybermen when Cybermen should have eradicated the Daleks. Cybermen rule!

PS: *The Futurists* was fantastic. Please make your comic strips as good as that or even better.

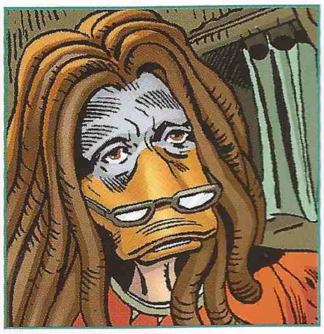
**JADE WATSON** (13) E-MAIL

*We'll try, Jade, although someone's not pleased with our efforts...*

I'm writing with two points to make about last issue. Sitting comfortably?

1) I loved *The Futurists*, and was hoping for another good comic strip, so it was a big letdown when I opened this issue and found the disappointing *Interstellar Overdrive* inside. It was pure Eighties style, some of the worst stuff I've seen in a long while. I mean, blue ducks with hippy hair? Rose cowering in a corner? The Doctor not bothering to wipe off some stupid foam? Classic sci-fi spaceships where everything goes rainbow at the slightest glance? Can we have something more likely?

2) Paul Carney wrote in **DWM** 375, with an extremely long letter, which, when it boiled down to it, said "Rose is a selfish, shallow, rotten brute, Nyssa isn't, Bring back Nyssa!" **DWM** gave an answer that said, when it boiled down to it, "If Rose is all that and Nyssa's great, pigs can fly, because Nyssa's the worst companion that ever lived," which was highlighted by the opinion of *The Time Team*, with their new naff pink designs and no hilarious poem. Well, in my opinion, you're each as wrong as the other. I was so angry when I read the letter that I wanted to shout "NYSSA AND ROSE ARE BOTH GOOD COMPANIONS, SO SHUT UP!" Okay?



**MAUD LANG** (11) E-MAIL

*Ooh, it's horrible being told off by an 11-year-old. Sigh. The, er, even less likely conclusion to* Interstellar Overdrive *begins on page 32. And wait til you see next month's...!*

### LITERARY ALLSORTS

Loved *Doctor Whoah!* in **DWM** 375 – bit of a shock to see my old book in the mag again! But surely *The Eighties* is better than *The Doctor Who Cookbook*? (Or at least *A Celebration*? Maybe even the *Technical Manual*...?!)

The mag is, as ever, fantastic. I rarely get as much time to read my copy these days as my 10-year-old son steals it as soon as I get home. I think he may be a little obsessed with the programme. Give him another 20 years and perhaps he will be the author of *The Noughties* or *The Twenty Twenties*?

**MARK STAMMERS** E-MAIL

Hello. Just got issue 375. Now, I realise you are a serious mag and all, but can I just say....

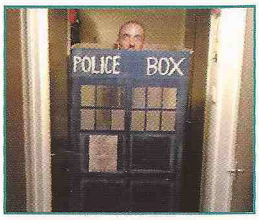
PHWOOAAAARRRRRRRRRRRR!

*Ahem*. What I really meant was – thank you for a most informative and interesting David Tennant interview. Well done indeed. Oh yes.

**JULES V** E-MAIL

For some time now I have been wondering just how well the new series of *Doctor Who* has been doing abroad. What are the critics and viewers saying in those far-off lands? Do they have their own **DWM** now? And what about countries that have never travelled with the TARDIS before? Has the show been accepted there and are they now asking to see the old episodes?

We also heard from... **STEPHEN:** "Tom Baker is moving to Tunbridge Wells. A mate of mine informed me last night when five of us went ten pin bowling." Um, thanks. **PAUL FROM SURREY:** "I went to a fancy dress party last Sunday. I was told I had to put a scarf on my head and dress as a pirate, but ended up going dressed as a TARDIS." It's an easy mistake to make, Paul.



**NICK MELLISH:** "And the award for DVD menu screen most likely to spoil the story goes to... *The Sontaran Experiment*! Please, if they have to put on those endless loops, could they at least make them not so plot-revealing?" **DAVE WORKMAN:** "Sorry if this has been asked a gazillion times, but do you have the rights to all the Hartnell, Troughton and Pertwee *TV Action*, etc, comics?" Yep.

On my recent trip to the Ukraine I did my best to explain to friends what my favourite show was all about – boy, that was hard! – and they looked in bemusement at pictures of Daleks. When a trailer for *Casanova* flashed up on telly I eagerly pointed out Mr Tennant.

Perhaps Sir Andrew Pixley would put on his Michael Palin-style globe-trotting boots and venture forth to see the effect *Who* has had on the rest of the world? It would make fascinating reading.

**ANDY BARK** E-MAIL

*It's certainly an idea, Andy, and we'll look into it. Assuming Andrew can find those boots.*

**DWM** 375 left me as pert and perky as ever; however, I must have a brief rant (a rantlet?) at Gareth Roberts for his *Production Notes* column. He must have seen it coming, surely?!

I felt his dismissal of "obscure" historical moments to be a bit glib, and to fly in the face of what *Doctor Who* does best.

Gareth frowns at "The Doctor and Martha meet Wilhelm Grav Slavata and discover aliens plotting to stop the Defenestration of Prague", but it's just one month since **DWM** was praising "The (First) Doctor and Steven meet Catherine de Medici and Admiral de Coligny, and no aliens, plotting uprisings among the Huguenots of sixteenth-century Paris."

I have no problem with the "celebrity historical", but can't help but feel there's a smidge of intellectual snobbery at work. Especially when Gareth ends his article with a joke about Solicitor Grey!

**CHRIS WINWOOD** E-MAIL

Great cartoon picture of Peri on page 60 of issue 375 – but it makes her look a bit flat-chested compared to the genuine article. Any chance of a free life-size 3D model of Nicola Bryant any time soon...?

**AARON THOMAS** E-MAIL

*Oh, Aaron...*

## TEAM PLAYING

I've just watched the repeats of Series Two on BBC Three and I wanted to say what a clever sod Russell T Davies really is. I didn't really take much notice of it the first time round, but in *School Reunion*, there's a line from Rose to the Doctor that basically goes along the lines of "will you just dump me and leave?" or words to that effect and the Doctor says "no". But that's exactly what happens!

It's little things like this that show how the series works on so many different levels. You think you've taken it all in and then it goes and throws up new ideas and you just think 'Wow! How clever!'

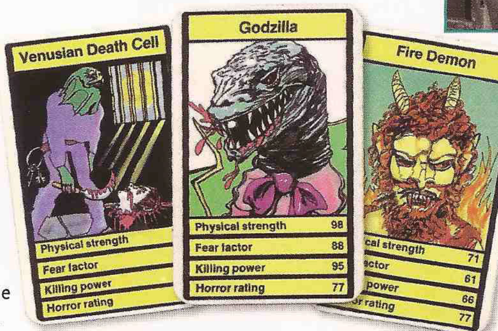
Then there's the whole character development thing. I don't think that there has been as much realism in the series since the Hartnell era. The whole Doctor/Rose relationship is reminiscent of the Ian/Barbara/Doctor relationship of the original first season. These are properly rounded characters that we actually believe in and care for. I just hope that the forthcoming Martha/Doctor pairing isn't just a lame retread of the previous two series and that they have an altogether different kind of friendship. Perhaps a slightly spikier one without the love that the Doctor and Rose shared.

But then, if the production team serve up more of what went before, I'm sure that the majority of fans will applaud and enjoy the series no matter what.

Oh, and could we have the Sontarans next year please?

**PAUL COWAN** E-MAIL

## FLOP TRUMPS



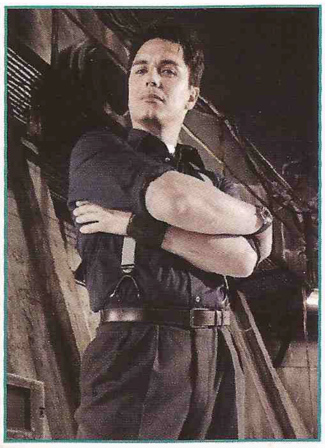
I recently purchased two packs of 1970s Waddington's *Horror Trumps* on eBay. It seems like the artist was given a bundle of strangely familiar photographs to work from...

In this marvellous set a Sea Devil has become employed in a "Venusian Death Cell" and on another card Azal has become a "Fire Demon."

Both fairly respectable fates for *Doctor Who* monsters I guess, but a worse one has befallen Godzilla. The artist clearly had no idea what Godzilla was, so he's copied a still from *The Beast From 20,000 Fathoms* and given it a fetching green jacket and floppy pink bow tie. We got off lightly there...

**PAUL VOUGHT** E-MAIL

*Fantastic! Thanks for sharing! Just time to finish with some early views on Torchwood...*



## HUB CLAPS?

If I want to watch a sexy adult drama like *Angel*, I'll be watching the sexy adult drama *Angel*, not the desperate Welsh attempt I sat through on Sunday evening. All of the group's wise-cracking exchanges were just cringeworthy, the pub fight scene the stuff of CBBC (bring out the bovver-boys of 25 years ago, cos they are, of course, the main source of violence today), and as for Ianto Jones. Oh dear oh dear oh dear. Eve Myles, you're a great young actress in a pile of utter poo.

I stand by my offer of last year whereby if this series takes off and lasts, I'll give every *Doctor Who* fan in the country a fiver, and I'll add the promise that I will also eat from my impressive collection of hats!

**ROBERTO PRESTONI** E-MAIL

I'm writing to praise *Torchwood*. It was brilliant and catered for adults at last, helping it to compete with big American shows like *CSI*. To me this show is a hundred times better because of so many things which shone through in those first two episodes.

The acting is brilliant, the effects are really impressive and the jokes were very funny. The show had darkness and action and lots of Cardiff – which hasn't been seen enough on TV before.

And from what I've seen in the papers, it's already become the highest-rated show on digital TV, with 2.4 million people watching. That should mean they'll make a second series of it. I hope they do, as it's just perfect!

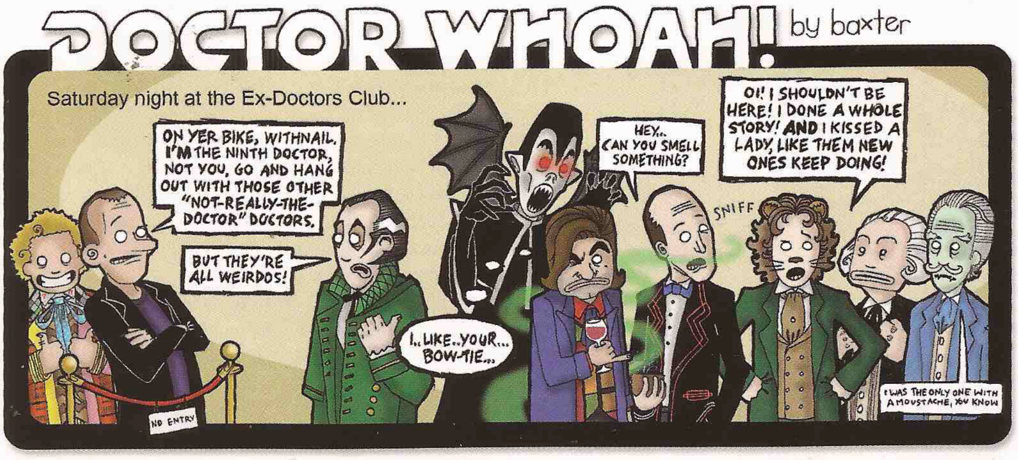
Well done to everyone who made and starred in *Torchwood*.

**ANDREW MacFETTERS** CARDIFF

*So it's 1-1 at half time. We'll see who wins next month...*

## DOCTOR WHOAH!

by baxter


Saturday night at the Ex-Doctors Club...
ON YER BIKE, WITHNAIL. I'M THE NINTH DOCTOR, NOT YOU, GO AND HANG OUT WITH THOSE OTHER "NOT-REALLY-THE-DOCTOR" DOCTORS.
BUT THEY'RE ALL WEIRDOS!
I.. LIKE.. YOUR... BOW-TIE...
NO ENTRY
HEY... CAN YOU SMELL SOMETHING?
SNIFF
OI! I SHOULDN'T BE HERE! I DONE A WHOLE STORY! AND I KISSED A LADY, LIKE THEM NEW ONES KEEP DOING!
I WAS THE ONLY ONE WITH A MOUSTACHE, YOU KNOW

Over the years the Doctor has shared his travels with dozens of treasured friends, each one of them earning a special place in his hearts. But there can be few whose impact on him was greater than that of Rose Tyler, the London shop assistant who stepped aboard the TARDIS one drizzly night and changed his life forever.

Travelling with the Doctor demands a number of essential attributes: curiosity, courage, initiative, judgement of character, imagination, a clear-sighted sense of right and wrong, and not least a well-developed sense of humour. Rose Tyler possesses them all, but if there's one quality that shines brighter than all the rest it is her boundless compassion.

The Doctor, who values compassion as highly as any other virtue, is well aware of this. Indeed, when Cassandra invades Rose's body on New Earth it's the sudden absence of compassion that alerts him to the fact that something is amiss: "These people are dying, and Rose would care!" But Rose's capacity to care is not something that the Doctor has taught her; although her moral map will be redrawn during the course of her adventures, the Rose Tyler we meet at the beginning of the series is already a girl of firm convictions and high ideals. After the explosion at Henrik's she dismisses out of hand her mother's suggestion that she might claim compensation or sell her story to the newspapers. Jackie has succeeded in bringing up a daughter whose moral horizons are clearer and less compromised than her own – a fact due in part, no doubt, to her bedtime stories about Rose's father.

Rose also has ambition. After losing her job she baulks at the prospect of working at the butcher's, or 'dishing out chips' in the hospital canteen (chips are something of a running theme in Rose's life, and the unappealing prospect of dishing them out will later return to haunt her). She appears to regret leaving school at 16 and considers taking some A-levels. Again this is in stark contrast to Jackie, whose ambitions for Rose are less lofty and who believes that even the job at Henrik's was giving her daughter 'airs and graces'.

# ONE PERFECT ROSE

We look back over the life and times of Rose Tyler in the company of **Philip MacDonald** and discover just how close a human and a Time Lord can be...

But Rose's ambitions aren't materialistic; they are moral. She wants exactly the same thing that the Doctor will later wish her in his Emergency Programme One recording: 'a good life'. Not because she considers herself somehow better than the rest of us – an accusation laid at her door by both Jackie and Mickey on a couple of occasions – but simply because she knows she is capable of being a better person than she has hitherto allowed herself to be. "The Doctor showed me a better way of living your life," she explains to them (over chips, naturally) in *The Parting of the Ways*. "That you don't just give up. You don't just let things happen. You make a stand. You say no. You have the guts to do what's right, when everyone else just runs away."

Life with the Doctor offers an unrivalled masterclass in moral education, and in time Rose develops a wider understanding of his brand of universal compassion. Her first instinct on encountering the Nestene Consciousness is that it should be destroyed, and she is taken aback when the Doctor tells her "I'm not here to kill it." Appalled by the Gelth's plan to inhabit human corpses, she is treated to a sharp life-lesson: "It's a different morality," the Doctor tells her sternly. "Get used to it or go home." It transpires that the Gelth's intentions are far from peaceable, but that doesn't invalidate the Doctor's point, and Rose soon acclimatises admirably to the realities of alien life. By the time she encounters Van Statten's tortured Dalek, her first impulse is not fear but pity.

But even before the Doctor enters her life, Rose's world is firmly idealistic. She is in many ways a very modern young person, a product of the 'classless society' famously fantasized about by John Major in the early 1990s. It takes no more than a look to convey her disgust at Cassandra's racist talk of 'pure humans' and 'mongrels', and she is profoundly uncomfortable with the notion of privilege founded on distinctions of class or wealth; she instinctively takes exception to individuals like Cassandra and Van Statten, who revel in their fantasies of social status, and she has inherited her mother's propensity for speaking her mind to anyone who rubs her up the wrong way: both Jabe and Van Statten are given short shrift when they discuss Rose as though she isn't there, while Sneed, Eddie Connolly and even poor Elton Pope are subjected to broadsides of righteous anger that visibly delight the Doctor. Like him, Rose has no truck with the rituals of hierarchy: on Platform One she is visibly shocked when told she must give the lowly Raffalo permission to speak, in 1879 she is similarly shaken by Gwyneth's low expectations, and in 1953 she is horrified by Eddie's paternalistic grip on the Connolly household. When the Black Dalek demands to know which human is "the least important" she angrily retorts that "We don't work like that," and on Sanctuary Base Six she is positively appalled to discover the nature of the Ood: "Since when did humans need slaves?" When an Ood tells her that its race has "nothing else in life," she is quick to respond that "I used to think like that – a long time ago."

*▲ Above: Rose Tyler runs towards a new future with the Doctor and his wondrous TARDIS.*

*◄ Before the Doctor arrived in her life, Rose was a bored teen with a detailed knowledge of South London chippies!*

*▼ Rose is possessed by Cassandra as the Tenth Doctor finds his feet in New Earth.*

In the Doctor she finds someone who enjoys the privilege of existing outside the societal confines to which we human beings – and any other race whose existence is predicated on a single place and time – are accustomed. Like Rose, the Doctor is not interested in money or recognition: his rewards are altogether less worldly. "It's not the way he does things," she explains when her mother suggests knighthoods are in order after the Slitheen invasion. "No fuss – he just moves on." (Then again, she is in no position to object when that very honour is foisted upon them by Queen Victoria.)

Inextricable from Rose's idealism is her romantic, sentimental side. She never loses the wide-eyed sense of

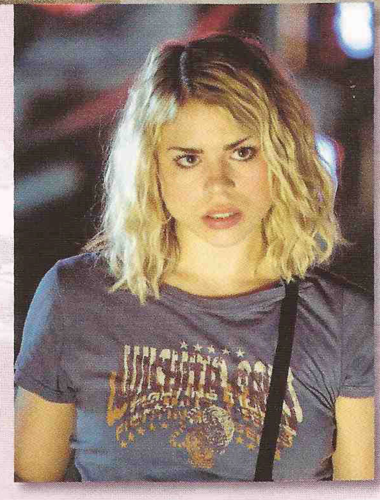
POLICE PUBLIC CALL BOX

▲ *Above left: The Unquiet Dead allowed Rose to travel back to the past and leave a footprint in history.*

▲ *Above right: The end of another adventure – as witnessed by Victor in Love & Monsters.*

► *"Life with the Doctor... no more ordinary days!"*

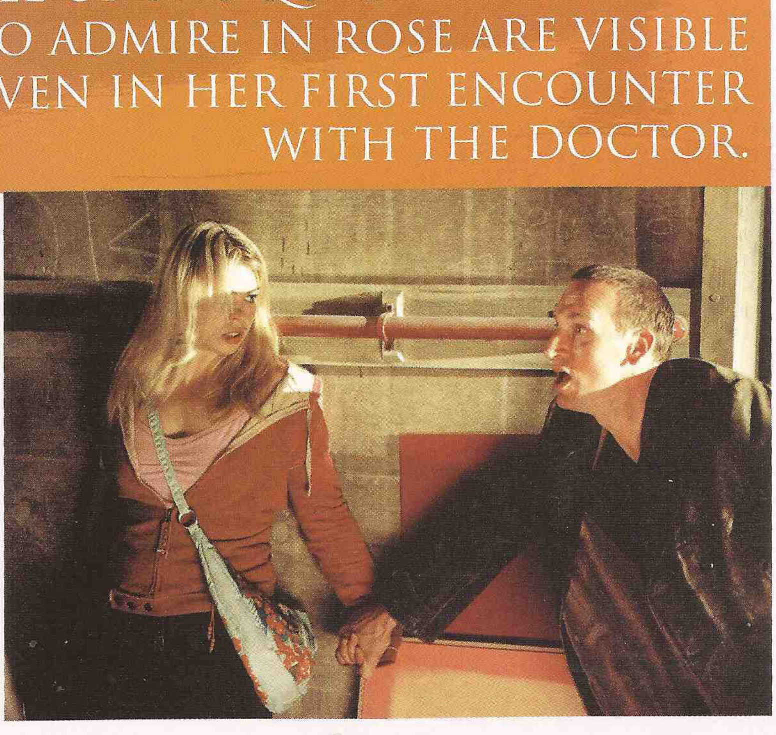
▼ *"Run!" There's a new man in Rose Tyler's life...*



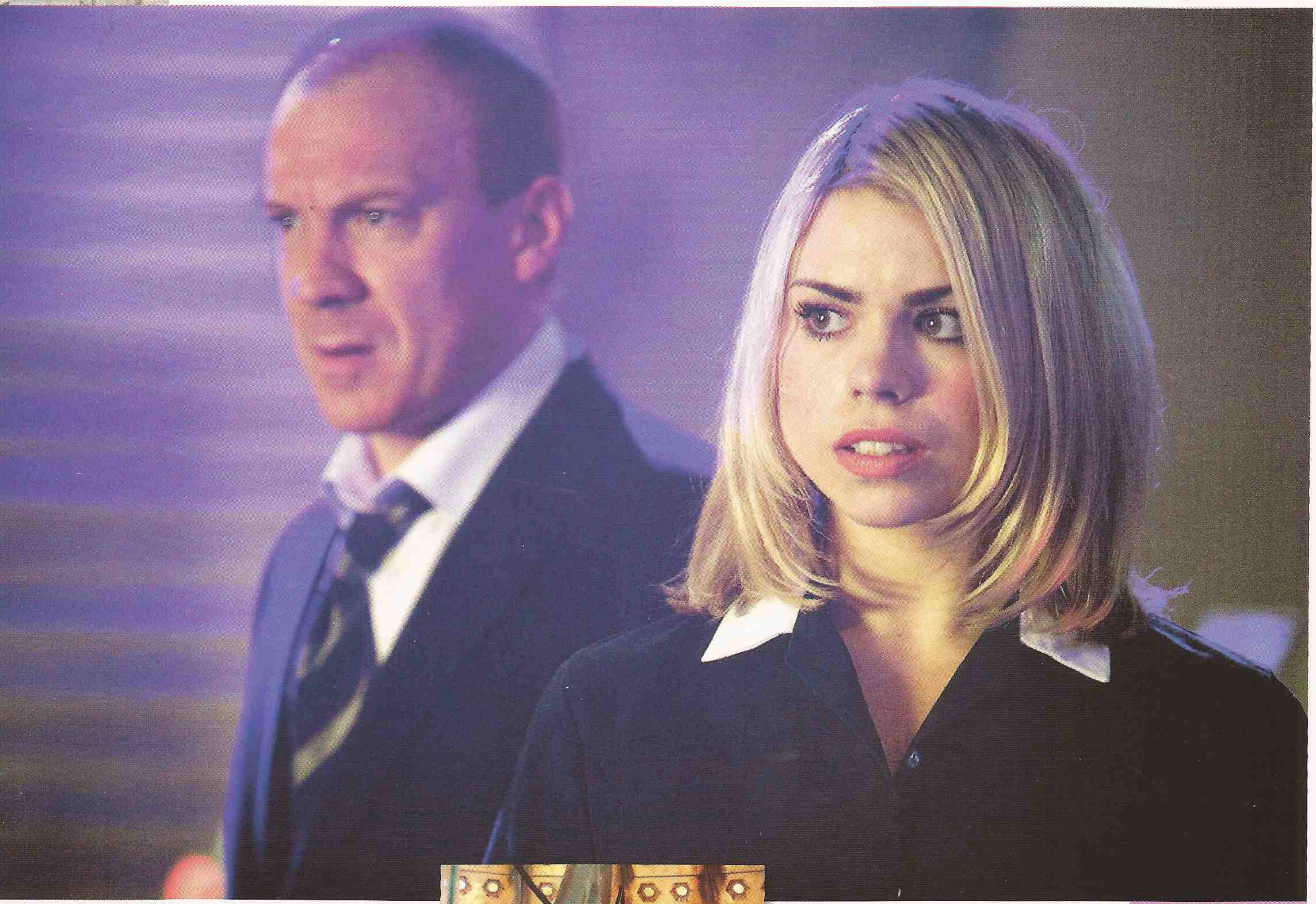
wonder that attends her earliest journeys with the Doctor: "You've done this before – this is mine!" she declares as she steps from the TARDIS into Victorian Cardiff, wonderingly planting a footprint in history. She is often brought to the edge of tears by the emotive implications of her experiences: she laments Gwyneth's sacrifice ("She saved the world – a servant girl – and no-one will ever know,") and bewails the fact that nobody on Platform One witnessed the death of the Earth: "All those years, all that history, and no-one was even looking." Time and again her empathetic nature allows her to step in and comfort those in distress: Harriet Jones, Rita Connolly, Elton, Trish, Chloe. She lifts Nancy's desolate spirits with a glimpse of the future, and tells Tommy to go after his rejected father, perhaps mindful of her own family's painful separations. By the time she finds the terrified Flora cowering in a wardrobe at Torchwood House, Rose's confident reassurances remind us of nothing so much as the Doctor when he first rescued her from the Autons.

ALL OF THE QUALITIES WE COME TO ADMIRE IN ROSE ARE VISIBLE EVEN IN HER FIRST ENCOUNTER WITH THE DOCTOR.

All the qualities we will come to admire in Rose are demonstrated during her earliest encounters with the Doctor: her assertiveness ("You, inside, right now!"), her curiosity ("You can't just walk away, that's not fair – you've got to tell me what's going on,"), her dismissal of ego ("You think you're *so* impressive!"), her need for recognition ("You were useless in there – you'd be dead if it wasn't for me!"), and her refusal to be taken for granted ("Your machine gets inside my head – it gets inside and it changes my mind, and you didn't even *ask*?"). But there's another, more fundamental aspect of Rose's character, one that will in time educate the Doctor in the ways of humanity just as surely as he is schooling her in the ways of the cosmos. Having calmly absorbed the facts that the Doctor and his ship are alien and that the Auton threat is therefore genuine, Rose's thoughts instantly dart in a different direction altogether. While the Doctor rather self-centredly assumes she is suffering from 'culture shock', her thoughts are in fact with Mickey: "You didn't even *think*... I'll have to tell his mother he's dead and you just went and forgot him again! You were right, you *are* alien."



Throughout her travels Rose remains fiercely devoted to those she loves, and to her mother in particular; more than once the Doctor must accept that Rose's concern for Jackie overrides all other considerations. For her part Jackie gradually accepts that the Doctor is a force for good both in the universe and in her daughter's life, but behind her stoicism is a loneliness of which Rose is increasingly aware. Despite the Doctor's dire warnings, Rose can't resist trying to intervene in her parents' affairs, making a botched effort to patch up their differences in *Father's Day* and later going on to bestow the same attentions on their counterparts in the parallel universe. She is rewarded by the discovery that neither of her 'alternative' parents precisely resembles the ones she knew in our dimension (as well as being a successful businessman, the alternative Pete is more of a pragmatist and less of a womaniser, while the alternative Jackie is unhappily prey to the very same 'airs and graces' of which her *alter ego* once



accused Rose), and this forces the harsh realisation that people are the product of their circumstances. It's clear that the differences in the alternative Jackie, who didn't want children lest they spoil her figure, are at least partly down to the very fact that for the last 19 years there has been no Rose for her to look after. These are big and troubling notions, and Rose has to grapple with them while pondering the fact that "They've got each other. Mum's got no-one." The coalescing of the 'new' Tyler family, who will one day stand united at Bad Wolf Bay, begins here.

Rose is by no means alone in learning from such experiences; her profound concern for the people she loves also teaches the Doctor a thing or two, compelling him to re-engage with his emotions. For, as we begin to discover in *The End of the World*, the Doctor has only recently emerged from the unimaginable horror of seeing his own people wiped out in the Time War, an experience that has left him nursing a blunt, dismissive, even nihilistic streak. On Platform One, struggling to come to terms with having "hitched a lift" with "a complete stranger," Rose is driven to genuine anger by the Doctor's reluctance to tell her who he is, and as a conciliatory gesture he applies a touch of 'jiggery-pokery' to her phone, allowing her to call her mother. It's the first step in a gradual process of coming to terms with each other's needs; when the Doctor finally explains his predicament at the end of the episode and tells her that "There's no-one else," she softly replies, "There's me." It will nevertheless be quite some time before the Doctor is fully reconciled to what he later calls Rose's 'domestic touch'; in *World War Three* she winces at his Mickey-baiting and is distressed by his peremptory refusal of Jackie's invitation to stay for tea. It's not only his subsequent regeneration but his growing regard for Rose that later prompts the Doctor to join the Tyler family in a group hug and stay for Christmas dinner – two things it's hard to imagine his previous incarnation doing.

But the greatest instance of the teacher learning from the pupil is surely the adventure they share in Van Statten's underground museum. During their encounter with the lonely, battle-scarred Dalek, Rose reawakens an equally lonely, battle-scarred Doctor to the virtues of empathy, pity and humanity. Rose herself still has plenty to learn – not least the true nature of the Dalek and how disastrously misplaced is her sympathy for it – but more significant is her timely opening of the Doctor's eyes to how perilously Dalek-like his own outlook has become. "What about you, Doctor?" she demands. "What the hell are you changing into?" Her words hit home, the Doctor steps back from the brink, and from this point on they are inseparable.

And this is hardly surprising, because deep down they have a great deal in common. Notwithstanding her idealism Rose is a realist, capable of standing back and assessing the bigger picture, and like the Doctor she favours a hands-on approach. She's all for going to the police when he first arrives at her flat, but thereafter her instincts seldom lead her to the authorities. There are sound practical reasons for this: she soon learns that the Doctor's way of working is more often hindered than helped by soldiers and bureaucrats, and after his regeneration

▲ *So near and yet... A disguised Rose encounters a parallel version of her father, Pete, in* ***Rise of the Cybermen****.*

◀ *He ain't 'fraid of no ghosts! One last adventure for Rose and the Tenth Doctor in* ***Army of Ghosts****.*

▼ *Rose finds herself among aliens – including her new best friend! – as she witnesses* ***The End of the World****.*

POLICE PUBLIC CALL BOX

▲ *Above left: Off travelling again – with a new-look Doctor.*

▲ *Above right: The first TARDIS trip for Rose – it's not just a London hopper though!*

▼ *Captain Jack – the other man in Rose's life – owes his life to her. But how does the Doctor feel about that...?*

she is sensitive to the folly of taking him to hospital: "They'd dissect him – one bottle of his blood could change the future of the human race." But more fundamentally, Rose is unwilling to surrender the decision-making to others: just like the Doctor, she prefers to step up to the plate herself. Her headstrong approach has a tendency to land her in the direst peril: her precipitate decision to rescue a child from a rooftop leads to her hanging by a rope over London in the middle of an air-raid, while her investigation of Sneed's hearse earns her a face full of chloroform. But such recklessness has its rewards; on both of these occasions it takes her to the heart of the crisis. In her very first adventure Rose's initiative saves the day, a pattern that is to be repeated many times. It's Rose who takes command when deducing how to withstand the missile strike on Downing Street; Rose who saves the bickering Doctor and Captain Jack from the gas-masked zombies by blasting a hole in the floor of Albion Hospital; Rose who enlists Mickey's help to open the TARDIS console.

But it is her decision to step forward and confront the Sycorax Leader that marks a turning point for Rose: "She speaks for your planet," declares the Sycorax, to which Harriet Jones protests that she can't. "Yeah, I can," responds Rose calmly. "Someone's got to be the Doctor." From hereon she displays a gutsy fortitude in facing down a succession of menaces, stepping into the breach with nerves of steel to interrogate the Host of the Werewolf, to investigate Magpie's electrical shop, and to join the raid on Lumic's base. With the Doctor stranded in the Pit on Sanctuary Base Six it is Rose who takes command, urging each team member to play to his strengths. Finally she confronts the Daleks and lives to tell the tale, and for an encore she stays by the Doctor's side to save the world one last time, risking an eternity in the Void with an ultimate act of courage.

"Look at Rose," the Doctor tells Cathica on Satellite Five, "Rose is asking the right kind of questions." It's an attribute that particularly endears her to him: her sharp mind is quick to slice through the smaller mysteries and pinpoint the big question behind them. Why is it so hot on Satellite Five? Why do the clockwork robots want Madame de Pompadour? Why has the Beast allowed them to escape in the rocket?

As they grow closer, the Doctor's belief in Rose becomes a defining factor in the strength of their partnership. Nowhere is this clearer than in his calculated decision to destroy the Beast's prison at the direst risk to her life: "If I believe in one thing, just one thing, I believe in her!" he cries, and far out in space she doesn't disappoint him, putting two and two together and ejecting the possessed Toby from the rocket. There are other, subtler moments that reveal the Doctor's trust in Rose: his tiny nod in her direction as the TARDIS is driven away at Torchwood, telling her all she needs to know; the fact that she is charged with conveying to Madame de Pompadour the information that will one day save her life; and even the ghost of an implication that he knows all along she will refuse to accept to outcome of Emergency Programme One and find a way back to the Game Station.

In return, Rose's trust in the Doctor rapidly becomes absolute. By the time they find themselves trapped in 10 Downing Street with no way to save the world but by placing their own lives in peril, she tells him unhesitatingly to go ahead. It's a scenario that will be revisited later when, playing against still higher stakes, the Doctor suggests that they could leave the Dalek-besieged Earth to its fate and let history take its course. "You'd never do that," Rose replies. "No, but you could ask," he smiles. "Never even occurred to you, did it?" Once again, she has surpassed his expectations.

"Rose, you are worth fighting for," says Captain Jack as he bids her *adieu*, and the Doctor evidently concurs, exploding with fury when she is absorbed by the Wire and unhesitatingly sacrificing his ninth body to save her from the Time Vortex. But it's not all grand operatic gestures: there's also a cosy hen-pecking domesticity which, if anything, reveals even more about the closeness of their relationship. As early as *The End of the World,* Rose is jokily calling after him, "I want you home by midnight!", and after the adventure on Platform One they enjoy a bag of chips together ("Our first date," Rose will later reminisce). Rose is happy to puncture the Doctor's endearing little vanities, and even his choice of title: "Is that supposed to sound

BY THE TIME THE TARDIS ARRIVES ON SATELLITE FIVE, ROSE HAS ABSORBED THE DOCTOR'S APPETITE FOR DANGER.

impressive?" she asks when he first introduces himself. And this is only the beginning. "Don't you just love it?" she chuckles as they are driven to Downing Street; "You're going to get a smack, you are," she warns after another taunt about Adam; "Not very Spock, is it?" she scoffs at his investigatory methods; "I'm so gonna kill you," she threatens from beneath her dinner-lady's hat; "Look what the cat dragged in," she mutters as he returns from a night on the tiles with Madame de Pompadour. She is prepared to take him to task over his manners, too, chiding him for criticising Sir Robert's telescope and sticking his fingers in Trish's marmalade.

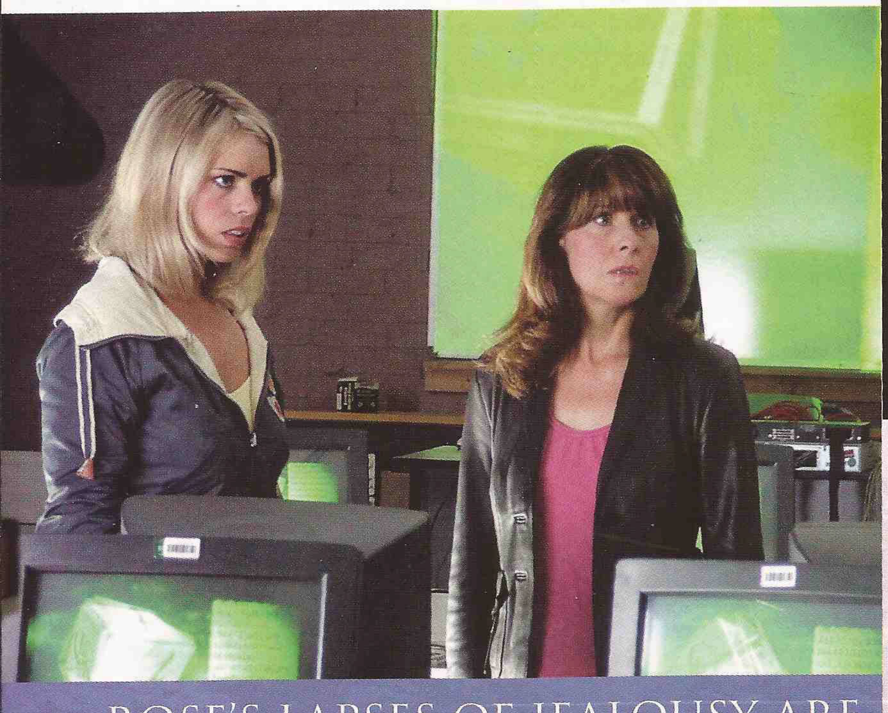
By the time the TARDIS arrives on Satellite Five, Rose has absorbed the Doctor's positive appetite for danger. "Trouble?" she asks hopefully, and shares the relish of his affirmative reply. It won't be long before this sense of mutual fun develops into a rapport that can sometimes appear disagreeably smug to onlookers: "My God, have you seen yourselves?" observes an unimpressed Mickey as the TARDIS crew share a high-five in *Boom Town*, and he has a point. Their larky behaviour during the encounter with Queen Victoria ("I tell you what, though – werewolf!" Rose gurgles delightedly, mere seconds after witnessing the horrible death of Captain Reynolds) borders on the unseemly. The famously unamused monarch certainly thinks so, chastising their ability to "consort with stars and magic, and think it fun." She, too, has a point. Even the mortal danger endured on a daily basis by the survivors on Sanctuary Base Six doesn't appear to hit home until the Doctor and Rose are separated from the TARDIS, whereupon they are forced to reassess their lives and contemplate the prospect of settling down in a single time and place. On several previous occasions Rose has reassured the Doctor that she doesn't blame him for the straits in which she finds herself ("It's not your fault," she tells him in *The Unquiet Dead*, "I wanted to come," while in *Dalek* she adds "I wouldn't have missed it for the world"). This time she responds to the Doctor's apology by musing, "Stuck with you – that's not so bad."

The "I want you home by midnight" remark is of course an early expression of Rose's anxiety that the Doctor might one day vanish as suddenly as he arrived, an anxiety that never fully deserts her. "Don't you disappear!" she jokes at the beginning of *Aliens of London*, but it's not long before his excitement at the alien crash-landing awakens her genuine fears. Even when transmatted to the *Weakest Link* studio, she doesn't sound fully convinced by her own protestation that "The Doctor wouldn't just leave me." During his post-regenerative coma she struggles to keep faith in him, eventually surrendering to a despair ("He's gone... he left me, mum!") that will earn her an affectionate ▶

▲ *Top: Rose steps into the Doctor's shoes against the Sycorax.*

▲ *Above: Rose and Harriet Jones versus the Slitheen!*

◀ *With Adam aboard Satellite 5.*



ROSE'S LAPSES OF JEALOUSY ARE NOTHING COMPARED TO THE OUTRIGHT VENOM WITH WHICH SHE GREETS SARAH JANE.

▲ *Above: Two time travellers eventually find some mutual ground – after a rather shaky start! – in* **School Reunion.**

▲ *Above right: Rose is swept off her feet by the charm of Captain Jack in* **The Empty Child.**

▼ *The Doctor and Rose share a laugh as the TARDIS fetches up in a cupboard in* **The Impossible Planet.**

rebuke when he recovers.

This anxiety is, of course, closely bound up with Rose's love for the Doctor, but theirs is a relationship more complex and profound than any ordinary affair. There are countless moments of tenderness, and there's no shortage of joyous embraces when they are reunited after braving whatever fresh hazard the universe has hurled at them, but even at its most intimate the relationship operates on an altogether different level from that of boring old lovers. Their only kisses arise from aberrant 'out-of-body' situations – it isn't Rose, but Cassandra in Rose's form, who snogs the Doctor in *New Earth*, and he is too busy drawing out the energy of the Time Vortex to care whether he appears to be kissing her at the climax of *The Parting of the Ways*. This isn't to deny a certain sexual frisson, particularly after the Doctor's regeneration; Cassandra considers his new body "a little bit foxy" and taunts Rose with the knowledge that "You thought so too – I've been inside your head." Even before the regeneration there's a hint of something in the air: "I thought me and him were..." Rose tells her mother tearfully, "and then he goes and does this. I keep forgetting he's not human."

But in the end Rose's love for the Doctor (and, as she is moved to confess as they say their last farewells, love it undoubtedly is) remains of a Platonic kind. In *Aliens of London* both parties indignantly refute the policeman's suggestion that the relationship might be sexual, although a couple of scenes later there's evidence that Rose is at least mindful of the possibilities when she jokes that she and the Doctor have "one hell of an age gap." In *Father's Day* she again denies that they're anything more than friends ("Why does everyone think we're a couple?"), while in *The Empty Child* Captain Jack's psychic paper reveals that she considers herself 'available', an impression that her flirtation with him and, earlier, with Adam, does nothing to dispel. For his part the Doctor never appears unduly possessive, happily ribbing Rose about her romantic entanglements and priming her with the local knowledge she needs to impress Adam on Satellite Five. It's interesting to note that both Adam and Captain Jack remind her of the Doctor: she tells Adam as much, and informs the Doctor that Captain Jack is "like you, except with dating and dancing." Her fascination with the possibility that the Doctor, too, might be capable of 'dancing' is real enough – as is her shock when he lets slip that he was once a father – but as their adventures continue it becomes increasingly apparent that Rose has no carnal designs on him: she simply doesn't regard him as a sexual creature. She has a healthy interest in boys, as she gladly tells Gwyneth, but her acceptance of Mickey's invitation to a hotel room in *Boom Town* is, she lightly declares, none of the Doctor's business. "He's not my boyfriend, Mickey," she says in *Aliens of London*. "He's better than that. He's much more important."

Both Rose and Mickey struggle to come to terms with the fact that what she needs from the Doctor is simply not the same thing that the two young earthlings need from one another; and ironically, what neither of them seems to notice until the very end is that the mysterious traveller who drove them apart is ultimately responsible for bringing them closer together than ever before. Both are changed forever by the Doctor: both learn the value of reaching higher and fighting harder and not settling for second best, their sympathies and moral fortitude enlarged as they discover how to see the universe through each other's eyes. But it's a long and rocky road from the Powell Estate to Bad Wolf Bay, and Mickey in particular has a very rough ride ahead of him.

As her adventures unfold, Rose must confront the fact that she has not treated Mickey at all well. In her heart she knows as much during the Slitheen invasion, but it isn't until his heartbreaking outburst in *Boom Town* that she is truly struck by what she has done to him; "He deserves better," she tells the Doctor tearfully, and when they next meet she finds a Mickey hardened by a developing knowledge of her priorities. "There's nothing left for me here," she tells him,

a declaration so bald and hurtful that he finally capitulates to her impassioned words about "a better way of living your life," and in a sense it's a new Mickey who declares "I'm not having you just giving up and walking away." After Rose's tearful disclosure of the events of *Father's Day* Jackie feels the same, coming up trumps with Rodrigo's truck. The Doctor has brought out the best in all of them.

From hereon the changes in Mickey are rapid and decisive as he rejects his successive roles as 'the idiot' and 'the tin dog'. The 'stupid lump' who cowered in terror from the Nestene Consciousness is long gone, and the Mickey who returns from the parallel world to greet Rose in *Army of Ghosts* is a transformed character: "You're the bravest man I've ever met... all right, bravest human," she tells him, and she means it. In their own ways each has served an apprenticeship with the Doctor, and now they face their graduation. As the Void Ship opens Mickey declares that he's "defending the Earth," precisely the job description that the Doctor will later confer on Rose during their final farewell.

Rose's earlier ill-treatment of Mickey, notably her rejection of him in the final moments of the first episode ("Thanks." "Thanks for what?" "Exactly.") offers a glimpse of another facet of her character: notwithstanding her strong sense of justice and propriety, she is not without her selfish, even callous side. At times she can be quick to rush to judgement, and her opinions of others are not always generous: she is brought to earth with a jolt when Gwyneth tells her that it is "very clear inside your head that you think I'm stupid."

In affairs concerning the Doctor, there is no escaping the fact that Rose is also touched by a fiery jealousy, born not only of her personal feelings for him but also perhaps a fear of being left behind as her mother has been. During their one brief encounter, Rose's jealousy of Lynda Moss is written all over her face, and it's a similar story when the Doctor seems to be getting over-familiar with Madame de Pompadour, or with Lucy the waitress at Jackie's birthday party. But these momentary lapses are as nothing compared with the outright venom that attends her initial encounter with Sarah Jane Smith. Thankfully the clash (jokingly characterized by Mickey as "The Missus and the Ex – every man's worst nightmare!") is soon resolved, and by the time the Krillitane menace is defeated the bond between the two women is such that Rose petitions the Doctor to invite Sarah back aboard the TARDIS.

But it's an invitation that is declined, and declined for a reason that is already beginning to dawn on Rose. As early as her first encounter with Cassandra, she has been aware of another of the Doctor's fundamental beliefs, and it is one that comes to preoccupy her throughout her travels. When the Doctor meets her plea to help the stricken Cassandra with the stony response that "Everything has its time, and everything dies," Rose initially considers his judgement harsh, even ruthless. But she has a lot to learn about the universe in general, and the Doctor's universe in particular. You don't have to be 900 years old to realise that mortality is a precious thing, but it certainly helps. This has long been one of the underlying precepts of the Doctor's travels: on many past occasions he has encountered misguided creatures, from Morbius and Xanxia and Mawdryn to the Daleks themselves, who seek to prolong their natural existence at the most terrible cost to themselves and to others. Even Rassilon, the oldest and wisest of all the Time Lords, knew that "immortality is a curse, not a blessing." In the aftermath of the Time War this maxim seems truer than ever, and in a series of tough lessons Rose Tyler discovers that just as we live for a reason, so we die for a reason too. "Once you get rid of sickness and mortality, then what's there to strive for?" the Doctor demands in *The Age of Steel*. "The Cybermen ►

▲ Top: Rose finally realises the true worth of on-off boyfriend Mickey Smith as they face the Daleks in *Doomsday*.

▲ Above: The long-suffering Jackie Tyler worries about what her daughter might eventually become...

◄ "I thought it would never end..."

▼ "He's blue!" Rose has come a long way since her first shaky steps out into space.

*▲ Above: The shattering conclusion to* ***Doomsday*** *saw a final sad farewell at Bad Wolf Bay for Rose and the Time Lord she loved.*

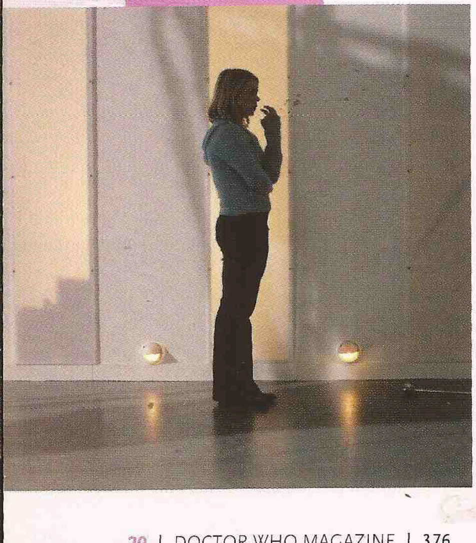
*▲ Above right: Lonely Jackie Tyler has to say yet another goodbye to her daughter, as her travels continue.*

*▼ Rose realises she is separated from the Doctor forever as the gateway between the universes is sealed.*

won't advance. You'll just stop. You'll stay like this forever." When Jackie asks him in *Army of Ghosts* about "All the people we've lost, our families coming back home – don't you think it's beautiful?", he replies grimly: "I think it's horrific."

The first and most traumatic of Rose's lessons in the nature of mortality is of course precipitated by her impetuous saving of her father's life, an act that opens wounds not only in time. She discovers that the idealised vision of Pete with which she grew up is hopelessly inadequate, and that the truth is more prosaic, more believable and at the same time immeasurably more remarkable: for this same flawed father proves himself capable of an act of greater love and heroism than she could ever have imagined, teaching her in the process that it is better to die the right death than to live the wrong life. Small wonder, then, that by the next time Rose meets Cassandra she has embraced the Doctor's philosophy: "There's millions of humans out there," she tells Cassandra. "They just evolved like they should. You stayed still, got yourself all pickled and preserved, and what good did it do you?" But Rose's adventures have also enlarged her understanding of human frailty, and she joins the Doctor in allowing Cassandra a better death than she would otherwise have known: a death which, in its own unearthly fashion, offers a distant echo of Pete's.

It is during her encounter with Sarah Jane Smith that Rose begins to face the dawning realisation that she can never be the Doctor's lifelong companion in any meaningful human sense. "I don't age," he tells her gently. "I regenerate. But humans decay. You wither and you die. Imagine watching that happen to someone that you –" And, not for the last time, he breaks off before reaching the final word. On their next voyage Rose experiences at first hand the very tragedy that the Doctor has so eloquently described: aboard the *SS Madame de Pompadour* she witnesses his distress when, for once, he is forced to confront the ageing and death of a beloved human.



Rose's growing comprehension of the Doctor's overwhelming loneliness is mitigated by the words of Sarah Jane, an older and wiser TARDIS traveller who has come to terms with the truth: "The universe has to move forward," Sarah declares, closely echoing the Doctor's words about Cassandra but this same time striking at the heart of Rose's understanding of what the future holds: "Pain and loss, they define us as much as happiness and love. Whether it's a world or a relationship, everything has its time, and everything ends."

It's debatable whether Rose initially takes Sarah's words to heart; in the prologue to *Army of Ghosts*, she tells the Doctor she will stay with him forever and confides that "I thought it would never end." But later in that episode she finds herself alone in the TARDIS with Jackie, who again opens her eyes to the unstoppable march of time: "What happens when I'm gone? When I'm dead and buried, you won't have any reason to come back home. What happens then? You'll keep on changing. And in 40 years' time, 50, there'll be this woman. This strange woman. Walking through the marketplace on some planet, a billion miles from Earth. But she's not Rose Tyler, not any more." It's a key moment in the development of Rose's relationship not only with Jackie, but with everyone she holds dear, for very soon she will find herself facing the consequences of her decision to stay with the Doctor. "I made my choice a long time ago," she tells him, "and I'm never going to leave you." But she *does* leave him; she has no choice. Saved from plummeting into the Void by the split-second intervention of Pete Tyler (a poetic echo of the very thing that Rose herself once did for him), she finds herself trapped in a parallel universe with no way back. But, thanks to the sprawling web of consequences spun by their various encounters with the Doctor, waiting for her there are her mother and her boyfriend – and together they will resume the journey of life along what Madame de Pompadour called 'the slow path'. The Doctor will not see them wither and die. Rose will not become that strange woman in the alien marketplace. The Tyler family has reformed, their experiences with the Doctor leaving each of them a wiser, happier, better person; and now, just like Sarah Jane, they have "a much bigger adventure" ahead of them.

Rose's time with the Doctor was short – when all is said and done it was only a brief interlude in her life, and the most fleeting of instants in his – but it enriched them both beyond measure. "There's a lot of things you need to get across this universe," he once told her. "Warp drive, wormhole refractors – but you know the thing you need most of all? You need a hand to hold." Neither of them knew it at the time, but when the Doctor's hand clasped Rose Tyler's in the basement at Henrik's department store, it was the beginning of a more wonderful journey than either of them could possibly have imagined.

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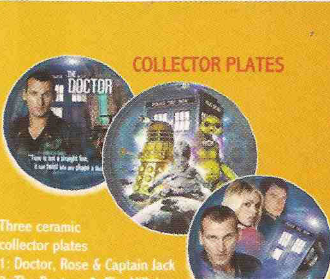

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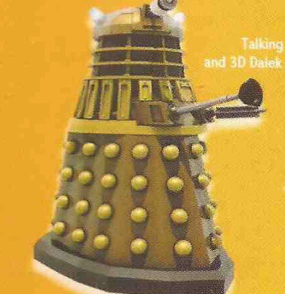

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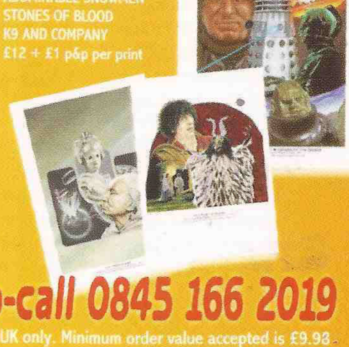

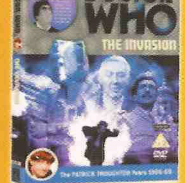
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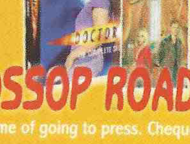

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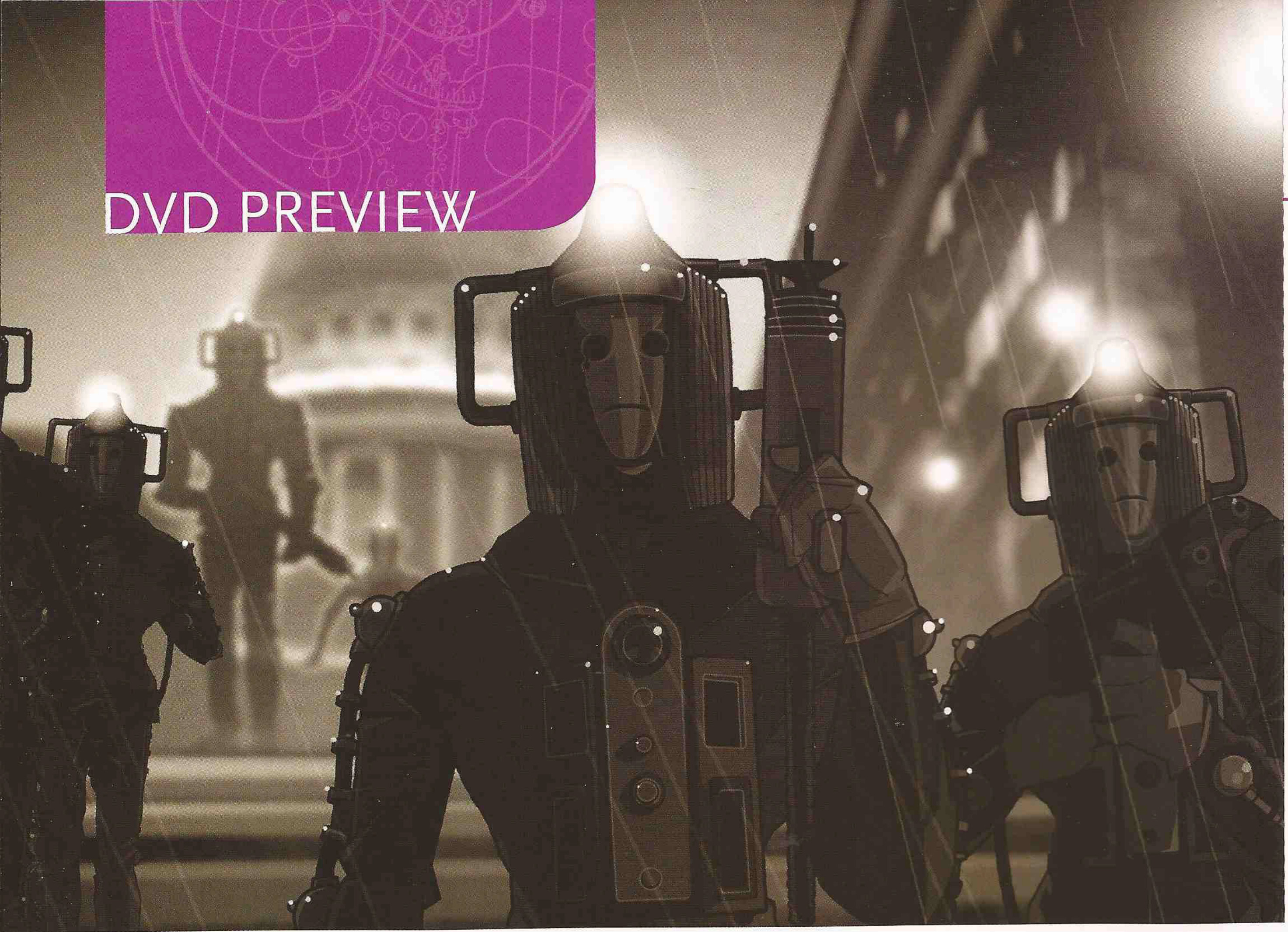


▲ *Top: Cybermen on the march – animated especially for DVD.*

# THE INVASION

**DVD** 2 | entertain | **CERT** PG | **PRICE** £19.99 RRP | **OUT** 6 November 2006 | **PREVIEW BY** David Darlington

**THE INVASION – AS THOSE OF YOU WHO** read *The Fact of Fiction* back in **DWM** 374 will remember – is an eight-part, Second Doctor adventure featuring the Cybermen, which was a strong influence on last season's *Rise of the Cybermen/The Age of Steel*. Two episodes of *The Invasion* – the first and fourth – are among the hundred or so missing from the BBC archive. Diverse attempts have been made at 're-creating' all of these missing episodes over the years – using the surviving soundtracks recorded on home equipment by dedicated fans, some using 'telesnap' photos taken off the TV screen at the time of transmission – but few have been as ambitious or as successful as the impressively watchable animation project coming soon to a DVD player near you. Animated in synch with the original soundtrack, all concerned in its production had access to director Douglas Camfield's original camera scripts. But with dozens of complete surviving stories still in the archive awaiting clean-up and release on shiny disc, including three Patrick Troughton adventures, what made the DVD team decide to put this out now?

"James Goss and his team created the two animated episodes entirely independently of the DVD team," reveals content producer Steve Roberts. "It wasn't until after it was finished that it was presented for possible DVD use. So we effectively had a complete story right in front of us!"

James Goss is a producer on the BBC's 'interactive' side – on the official *Doctor Who* website among other things, and one of the people behind various animated *Doctor Who* projects in the past, including the 2003 webcast starring Richard E Grant, *Scream of the Shalka*.

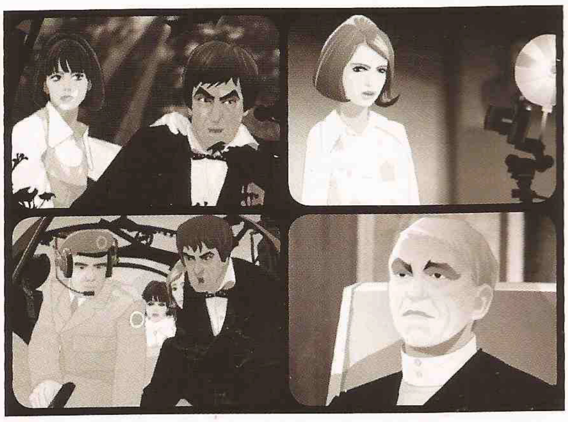
The decision to animate the missing sections of *The Invasion* might seem like an impressive example of executive level lateral thinking, until you find out it's all the brainchild of someone described by James as 'my mate Andy'... "Andy Harris," James begins,"is a wonderful coder on the BBC website, and a terribly enthusiastic fan of *Doctor Who*. He's always great company, especially when our minds turn to 'what ifs', or, as *Doctor Who* fans will often do, making lists. The exact conversation was about 'dream stories' we'd like to see on DVD – this was just after the amazing *Lost In Time* set had come out – and Andy suddenly he'd really like to see a complete version of *The Invasion*. And the whole project really came from there!"

"Once the idea had been suggested," James continues, "it seemed right to use Cosgrove Hall to recreate the missing episodes." Animation company Cosgrove Hall had been behind the aforementioned *Scream of the Shalka*, as well as cartoon classics such as *Danger Mouse* and *Count Duckula*.

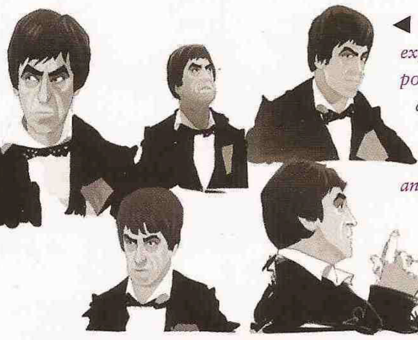
"We knew we would be setting animator Steve Maher's team an enormous challenge," Goss continues. "Would it work, or end up a strange, noble failure? We were open to discussion about things like the aspect ratio and the use of colour. 'Black and white' animation seemed such a lovely idea... but what if Steve just laughed dismissively? Marvellously, though, Steve said he'd always wanted to do a black and white animation, and never dreamed anyone would give him the money to do it. But trying out innovative techniques is what my department, BBC interactive Drama & Entertainment, is all about. We did the BBC's first online drama and first online narrative game – and now *The Invasion* is a pilot archive restoration project that we managed to get going."

"I'm a big *film noir* fan," says Steve Maher, "so I was very taken with the idea of trying to create black and white animation – it was an easy sell for me, especially once Cybermen were mentioned. We were asking a lot of the viewer to lift them 'out' of live action and into animation and back again, and as such we needed to make the join as seamless as possible. On top of that

> "I'm a big *film noir* fan, so I was very taken with the idea of black and white animation – especially once Cybermen were mentioned!" Animator **Steve Maher**

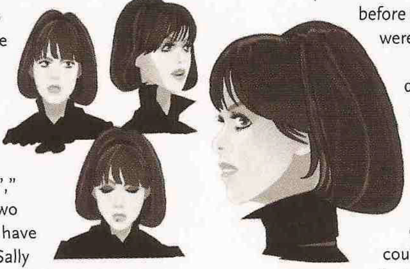


▼ *A selection of images from the animated Episodes One and Four of* ***The Invasion.***



◀▼ *Various facial expressions and poses were created for every character during the animation process.*

practical consideration, to attempt to recreate the flavour of black and white 1960s TV was a great challenge, which I knew would take us places animation hadn't gone before. No better reason for doing anything!"



"For almost every other incomplete story there are 'telesnaps'," continues James Goss, "but for the two missing parts of *The Invasion* we just have the soundtrack and some photos of Sally Faulkner in a cornfield. For this project, that was actually more of a blessing than a curse – as a pilot project, we wanted to give the animators as much freedom as we could, rather than restrict them by using the telesnaps as 'key frames'. I just sat there, happily watching Steve's team work away making something brilliant that would have found an appreciative audience somewhere eventually. It would have been a shame if it had to wait for a DVD release until after *The Dominators* had come out..."

"I have heard a snippet of the original cast audio commentary, of them seeing their animated selves for the first time," offers Maher, "and that was very heartening. I hope that when people see the animated sections of *The Invasion* they feel we have been sensitive in our interpretation of the source material and that we do justice to the work of the originators."

▼ *The Evolution of The Invasion documentary talks to many of those involved in the story's production.*

NICHOLAS COURTNEY
Brigadier Lethbridge-Stewart
SALLY FAULKNER
Isobel Watkins
KEVIN STONEY
Tobias Vaughn

**THE ANIMATION, OF COURSE, IS NOT THE** only incentive to buy this DVD – as ever, both sound and picture have been carefully cleaned up, and there is a plethora of supporting features. John Kelly has produced an insightful documentary about the making of the original production, and James Goss is also one of the people behind a piece on that most fannish of pursuits – audio recording of TV shows, a practice which must surely have died out long before many fans of today's *Doctor Who* were even born...

"It seemed like a wonderful opportunity to tell a fascinating story," says Goss. "There are people walking this planet who don't know what a C90 is, who don't understand that not only was there a period when you couldn't watch TV on-demand, you couldn't even video record it – you had one chance to see something, and the only way to record any part of it was using a formica cassette recorder from Boots' electricals. There are children who've never had to sit still through an episode of *Doctor Who*, not daring to make a sound! So it's a story that deserved to be told – of brave pioneers hoping against hope that there was enough space on a C90 for two episodes if only Colin Baker would hurry up and save Peri from the Mindwarp..."

But, the quality of the original product and the supporting features notwithstanding, it's the animation that most people will notice first about this release, and it will allow *Doctor Who* fans to indulge in one of their favourite pastimes – wild, uninformed wishful-thinking speculation! And on that basis... are there any more animated projects in the pipeline?

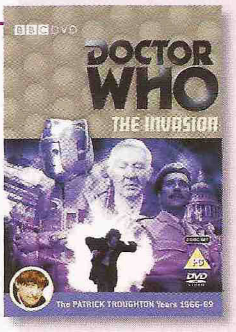
"I'm simply not going to speculate!" says non-committal spoilsport James Goss. "It's a dangerous thing to take one lovely pilot project and extrapolate from it that the BBC is doing X, Y, and Z..."

"I think it will depend on how well *The Invasion* sells," agrees Steve Roberts. "It's not a cheap thing to do – so it's very much wait and see at the moment..."

And in future might someone be tempted to try varying the style of the animation, or the aspect ratio, or even (gasp) introduce colour? After all, with *The Invasion* the animation is plugging gaps in a story where most of the material exists, but if there's nothing in existence at all, as is the case with around half a dozen stories... "Oooh, difficult question!" grins Roberts, still in non-committal mood. "You only have to look at the colour photos from *Marco Polo* to see how amazing it would have looked in colour. I think there is a huge temptation there, if the story is completely missing..."

"Widescreen might be good," counters Maher, "but if it was a black-and-white era story, I would hold out for black and white animation. It's moody, wonderfully evocative and somehow 'right'. I wouldn't be opposed to moving the look and direction away from some of the often studio-bound constraints of 1960s TV production, but I think the insensitive use of *Matrix*-style editing or ludicrously overblown CG effects within the context of the original soundtracks would be unworkable and frankly crass..." DWM

## DISC INFO



**FEATURING**
The Second Doctor (Patrick Troughton), Jamie McCrimmon (Frazer Hines) and Zoe Herriot (Wendy Padbury)

**WRITTEN BY**
Derrick Sherwin, from a story by Kit Pedler

**FIRST BROADCAST**
2 November – 21 December 1968

**THE STORY**

Having narrowly avoided being hit by a missile, the TARDIS lands on Earth in the twentieth-century. While searching for their old friend Professor Travers, the Doctor, Jamie and Zoe meet a girl named Isobel (Sally Faulkner), whose uncle, Professor Watkins (Edward Burnham), has recently gone missing. The Doctor offers to help track him down, starting at the last place he worked – electronics company International Electromatics.

Investigating, the Doctor and Jamie's suspicions are aroused by IE's managing director, Tobias Vaughn (Kevin Stoney). Their doubts about Vaughn are reinforced when they are reaquainted with Lethbridge-Stewart (Nicholas Courtney) – now promoted to Brigadier and in charge of UNIT – who tells them of other recent disappearances. With UNIT's help, the Doctor discovers that Vaughn is in league with the Cybermen in a plan to invade Earth...

**EXTRA FEATURES**

- ▶ Audio commentary featuring stars Frazer Hines, Wendy Padbury and Nicholas Courtney and Production Assistant Chris D'Oyly-John
- ▶ Episode One animation audio commentary featuring producer James Goss, head animator Steve Maher and audio consultant Mark Ayres
- ▶ Featurette – *Love Off-Air*, an affectionate look at *Doctor Who* fan audio recordings
- ▶ Documentary – *Flash Frames*, the making of the animation
- ▶ *Character Design* of the animated characters
- ▶ Documentary – *Evolution of The Invasion*, the making of the original story in 1968
- ▶ 1993's VHS release links with Nicholas Courtney
- ▶ Photo Gallery
- ▶ Production Notes
- ▶ Animated trailers

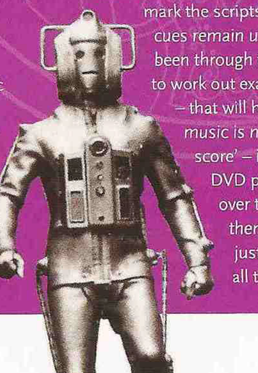
## SCORING THE INVASION

It's interesting, coming so soon after *The Mark of the Rani*'s DVD release, that not only has Don Harper's score for *The Invasion* survived all this time, but that there are sections of that tape still in existence which were never used anywhere on the final broadcast of the show.

"*The Invasion* music only survives as a single 7.5ips listening copy retained by Don Harper," audio consultant Mark Ayres reveals, "which he was kind enough to let me have a DAT copy of before his death. The tape contains 32 individual tracks varying in length from 4'53, down to short stings of a couple of seconds. It was practice at the time, when programmes had virtually no post-production, to create the final master entirely in studio. Actors would perform scenes in order, linking in and out of film sequences, with music and effects added 'live' to the mix. If the master tape was subsequently edited, then the music and sounds would be edited too. Some of *The Invasion* was indeed recorded out of sequence, so you will find very few music cues – and this is common of many stories pre-1970 – that go across more than one scene, unless they were recorded in a single stretch and intended to remain like that. Hence the music had to be recorded before the studio session, with reference to the script and after discussions with the director.

"Some composers provided music which synchronised remarkably well with the final action in the studio – Dudley Simpson's score for *The Crusade*, for example – while others provided links and bridges rather than full incidental scores, such as *The Savages*. Others provided libraries of mood tracks to underscore specific scenes or locations, without any attempt to directly underscore action – *The Ice Warriors* is one of these, as is *The Invasion*.

"For *The Invasion*, Harper provided a track of military music, various spooky and 'creeping about' tracks, short stings and so on. In final rehearsal, the director and sound team work out which cue best suits which scene, and mark the scripts up accordingly. Hence, some cues remain unused. To be honest, I haven't been through the tape with a fine-tooth comb to work out exactly which cue was used where – that will have to wait for another day. The music is not presented as an 'isolated score' – it has merely been used by the DVD producers as incidental music over the featurettes. It was up to them to use what was appropriate, just as it was for Douglas Camfield all those years ago..."



# LOVING THE ALIEN

We all know that the Doctor travels through time and space saving nice aliens from not-so-nice aliens. But, asks **David Bailey**, how many of them were really worth his time and effort? Maybe not so many...

Every thrilling tale of peril and adventure needs its victims. Every hero needs someone to rescue. For an audience to have any emotional investment in a drama, for them to really *care* about the story, it has to be filled with characters whose fate they also care about. It's a simple idea: if a TV viewer isn't fussed about the people on screen, why on earth should they keep watching to find out what happens to them?

In *Doctor Who*, the role of the 'victim under threat' is shared by the Doctor's travelling companion and the group of characters at peril from the invading monsters or the villain's schemes. While the companion usually ends up in trouble as a result of the Doctor getting involved, it is most often the plight of that second group – the poor targets of the bad guys' intentions – which serves as the hook to the story. From the Thals struggling for survival in *The Daleks* to the Londoners caught in the crossfire in *Doomsday*, *Doctor Who* has always thrived on putting people in jeopardy, then sending the Doctor in to rescue them in style.

And the bigger that group of people, the more dashing the Doctor's heroism seems. He has saved humanity countless times, whether it be the small group of colonists in *The Impossible Planet/The Satan Pit*, fighting to survive in the depths of space, or the entire human race – what's left of it – in *The Ark in Space*. But the Doctor's altruism doesn't stop there. The universe is filled with a myriad of alien races who have only escaped a sorry fate thanks to the Time Lord's timely intervention: the Rills, Savages, Gonds, Swampies, Alzarians and Lakertyans... They all owe their lives to the Doctor.

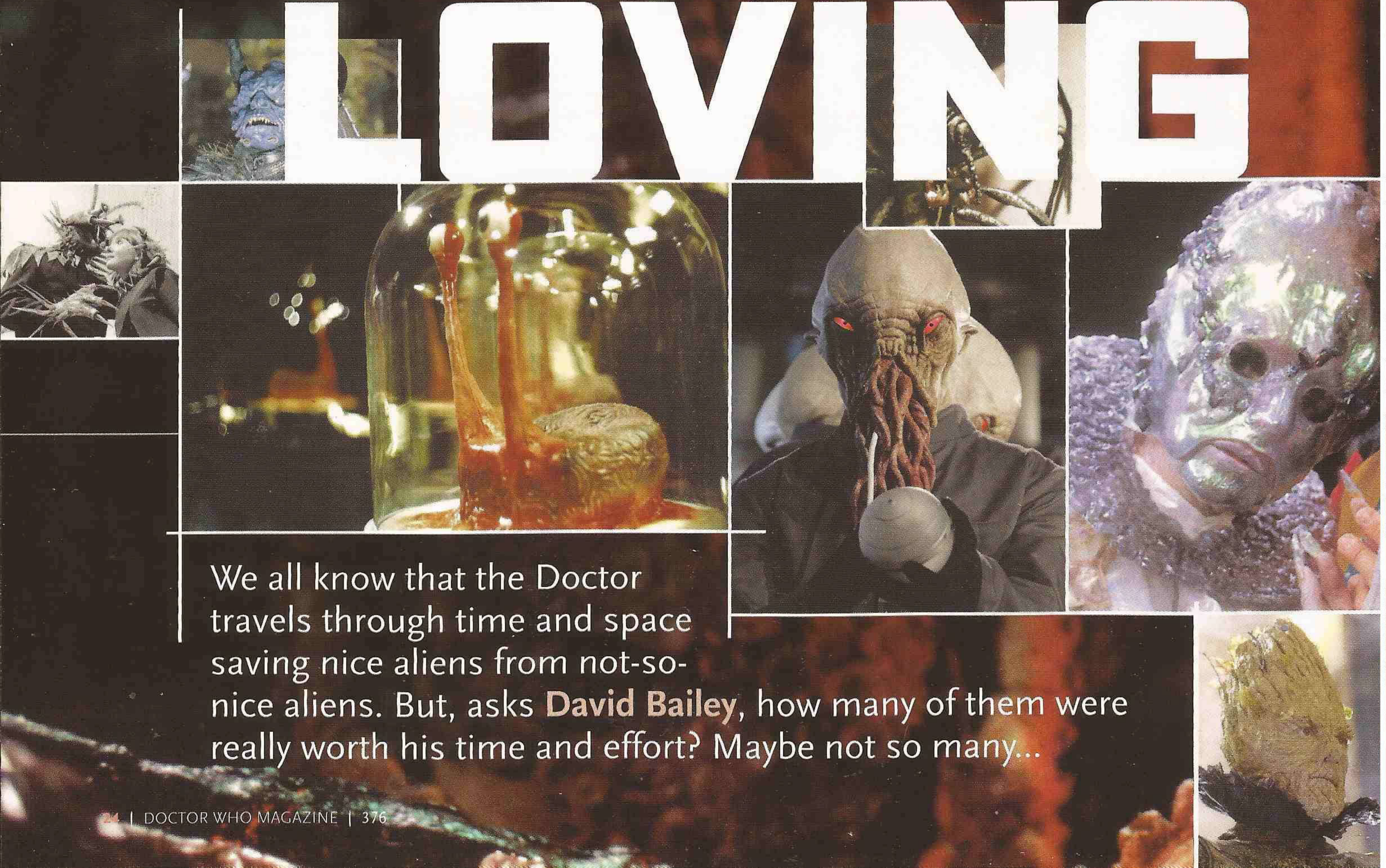
In devising his plans for the return of *Doctor Who* in 2005, Russell T Davies made a very clear statement about stories that dealt with such alien 'victims'. In his original pitch document (reprinted in **DWM**'s Series One Companion), he says: "If the Zogs on planet Zog are having trouble with the Zog-monster... who gives a toss? But if a *human* colony on the planet Zog is in trouble, a last outpost of humanity fighting to survive... then I'm interested."

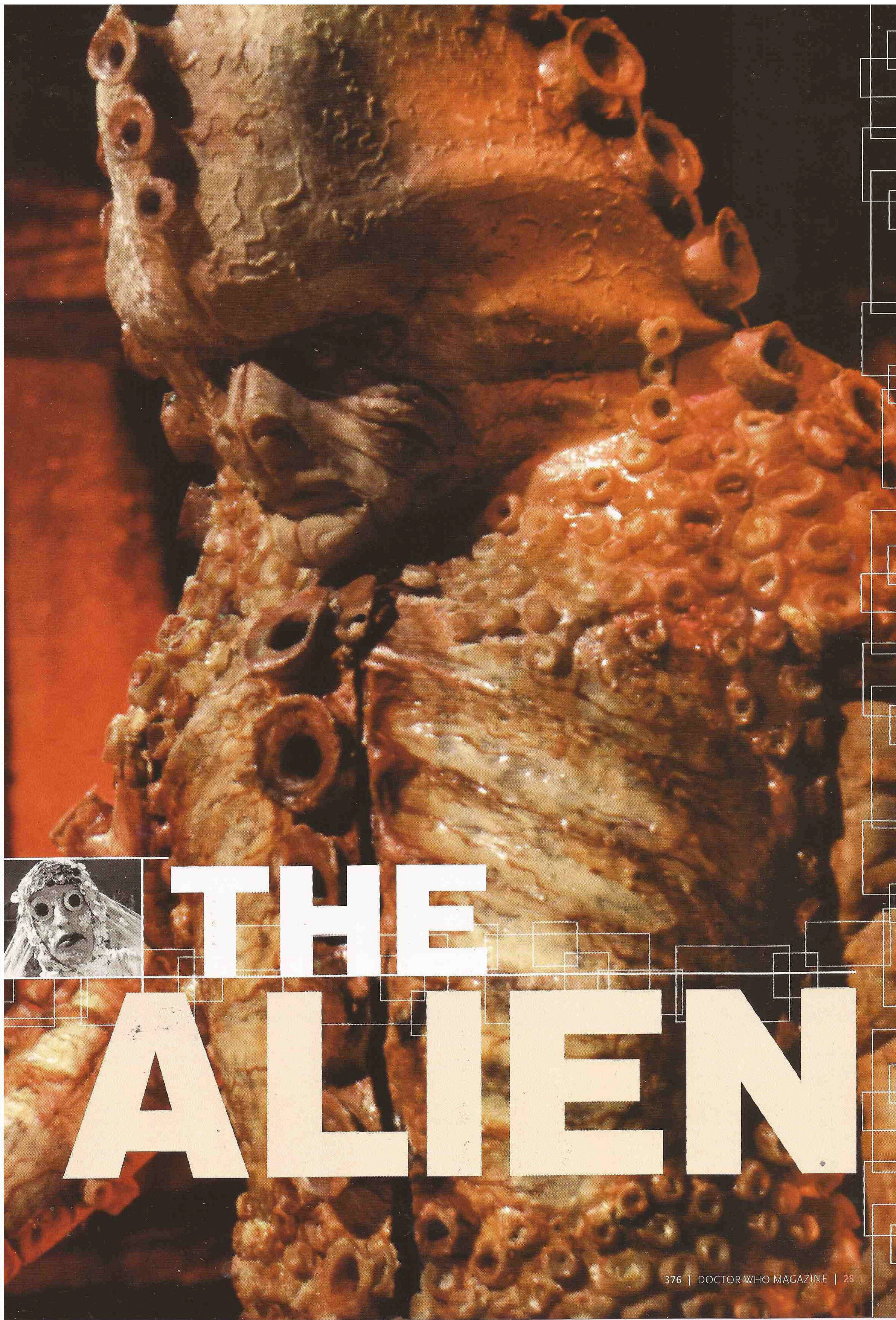
It was clear that Davies wanted to focus solely on human beings as the characters under threat. Making his intention even more clear, he added: "Every story, somehow, should come back to Earth, to humanity, its ancestors and its descendants." In devising Rose and her family ties, his hope was to reinforce this theme: "For all the highfalutin fantasy, the Earth of 2005 – Rose's home – remains a constant throughout. We return to normality, every now and then, to measure Rose's new life against the ordinariness of her mum."

This aim has stayed true throughout both BBC Wales series so far – and it has even come in for some criticism. After the first series, people began to wonder if the Doctor and Rose would ever set foot on an alien world, their adventures in Series One taking place either on Earth or on space stations orbiting the planet. Series Two went some way towards redressing the balance but, true to Davies' original intent, in both cases, the planets – and the stories – had strong ties to the fate of humanity. While *New Earth* looked at what happened to humankind following the demise of its ancestral home in *The End of the World*, *The Impossible Planet* didn't venture quite so far in to the future, examining instead a far-flung outpost of humanity clinging on to life in one of the darker corners of the universe.

Davies' vision, in this regard, is a very tightly focused one, and it's based on the simple premise that a viewer should care about the people they are watching. This goes beyond simply making the Doctor and Rose likeable and understandable; *Doctor Who* is now defiantly, unashamedly mainstream and, to grab and hold the attention of a casual viewer, that viewer needs to be able to understand what is happening quickly and easy – and then, most importantly, give enough of a damn to stay tuned.

The quickest way to do that is to give viewers the message that 'these people are just like you'. The all-conquering popularity of soap operas is predicated on that idea: here are the lives of very ordinary folk, living ordinary lives. Well, ordinary compared to Rose Tyler's, anyway. In *Doctor Who*, it's important to get that message across swiftly and effectively, to grab the viewers' interest as soon as possible. So, even when we're orbiting Earth aboard the Game Station in *Bad Wolf*, people still wear jeans and





# LOVING THE ALIEN?

chat about TV shows in broad London accents: such touchstones of normality immediately put at ease a viewer who might otherwise be frightened off by science-fiction's more outlandish frills. By the time Lynda-with-a-Y bows out, the drama has done its job: you feel sad and scared – you were hooked long ago. It's a lot easier to believe that a Dalek could actually kill you, if you feel the person it has just exterminated is *real*.

But, if a modern, casual viewer was to be offered a lizard-skin alien, dressed in flamboyant robes and sporting bright orange hair, talking like they've just swallowed... well, a Pip and Jane Baker script, that viewer is going to wonder, firstly, what on earth he's watching and, secondly, why on earth he should care that these over made-up freaks are living under the iron heel of that bird off of *Dynasty*.

A quick glance back through *Doctor Who*'s long history on TV gives enough evidence to easily support Davies' conclusion that viewers were most likely to respond to this human-centred flavour to the Doctor's adventures. And an equally quick glance at the audience ratings for the last two series would suggest that maybe he was right. So, where did the series slip up in its past use of extraterrestrials as the victims of the piece?

Of course, Russell T Davies wasn't the first to be wary of the inclusion of aliens in the programme. Sydney Newman, the man responsible for the commissioning of *Doctor Who*, had made it clear to first producer Verity Lambert that he didn't want to see 'bug-eyed monsters' in the series. Famously, that edict stood for just five episodes before the Daleks trundled onto the screen, TV history was made, and a number of hats were no doubt eaten. And it wasn't very long after that that the viewer was asked to sympathise with the plight of an alien race, as Arbitan asked the Doctor and his friends for help in his fight against Yartek and the Voord in *The Keys of Marinus*.

Watching that serial today – or any other contemporaneous story which features only aliens in the victim role, such as the Menoptra in *The Web Planet* or the Xerons in *The Space Museum* – a viewer would be struck by how much attention he would have to pay, and how much mental legwork he would have to do to put himself in the position of the characters under threat.

And yet, it's something the producers of *Doctor Who* returned to time and again, sending our hero out to save all manner of weird and wonderful species from extinction. It would be unfair to claim that it *never* worked, but rare is the story with a truly sympathetic alien race in the role of victim. The earliest example of a race that does work is the Thals of *The Daleks* – but it's almost impossible not to side with the mortal enemies of the universe's worst dictators. Beyond that, the only alien races that stick in the mind are those with a notable gimmick: the swashbuckling nobles of *The Androids of Tara* and their *Prisoner of Zenda*-esque world, for example. With only a handful of exceptions, the extraterrestrial races that the Doctor is called upon to help range from the woefully embarrassing (the Jacondans, the Aridians) to the plain old bland (the natives of Atrios, Alzarius and Varos).

*Far left: Arbitan asks the Doctor for help in* **The Keys of Marinus.**

*Top: The Lakertyans were perhaps not the most sympathetic of alien races...*

*Above: Another alien race in need: the Jacondans.*

There are three main reasons – two cosmetic and one more general – that *Doctor Who*'s use of aliens as victims often didn't work in the past. The first is the most obvious, and it's one that Davies was keenly aware of when he started work on the programme: rubber monsters. Let's face it, *Doctor Who* is littered with the latex-and-fun-fur remains of a thousand monsters, ranging from the lumbering, wide-eyed cuddliness of the Mandrels in *Nightmare of Eden* and the toothy, Dave-Lee-Travisness of *Inferno*'s Primords, to *The Web Planet*'s mind-boggling, camera-battering Zarbi. If it's shallow to say it, then call me shallow: people judge by appearances, especially in a science-fiction show, and even when the BBC make-up, costume and effects departments were running at top efficiency, there were more misses than hits when it comes to monsters.

For every Zygon, there's a Taran Wood Beast or a Tetrap. For every Destroyer, there's a Koquillion or a Kandyman. No matter how much we fans love them, we all know someone who would cackle with scorn at these 'terrifying' creatures – and we could probably see their point. Davies had a strong desire to avoid this, to move *Doctor Who* away from its position as an object of ridicule. In an interview following the success of the first series, in **DWM** 360, he said, "One bad set, and we'll get the piss taken out of us. One polystyrene rock, one bad performance, one rubbish laser beam, and they'll be ready... The bad reviews will start. And not just the bad reviews, but the jokes. We've stopped jokes about shaky walls and rubber monsters – jokes that have been there for 20 years and I thought were fairly indelible... That ridicule is a very dangerous enemy... The programme has to be invulnerable."

*Above left: Susan meets Alydon the Thal – the first alien race encountered by the TARDIS crew in the series.*

*Top: Adric and his fellow Alzarians: externally human, but inwardly very different indeed.*

*Above: The Doctor gets a cuddle from a Mandrel in* **Nightmare of Eden.**

*Top right: The Xerons of* **The Space Museum.**

Now, if the bad guys can be seen as laughable, think how much more damaging to the series it is to have good guys who more easily elicit ridicule than sympathy. Why should we care that the Lakertyans in the Centre of Leisure are about to be mercilessly killed by the Rani, if we're too busy giggling at their aerobics-instructor headbands and fish-scale sideburns?

When the production team has done its job well, and the viewer is able to suspend his disbelief enough to get past the fact that they're looking at an actor in make-up, the second problem rears its head: dialogue. There is a wonderful joke in the animated sci-fi comedy *Futurama* about precisely the kind of dialogue that can kill realism stone dead. In the episode *A Clone of My Own*, as the main characters are escaping from the sinister Near-Death Star, they are pursued by five guardbots. "Seize them!" the robots cry. Well, all except the last one, who, in his hurry to catch up forgets himself and yells, "Get 'em! ... I mean, seize them!"

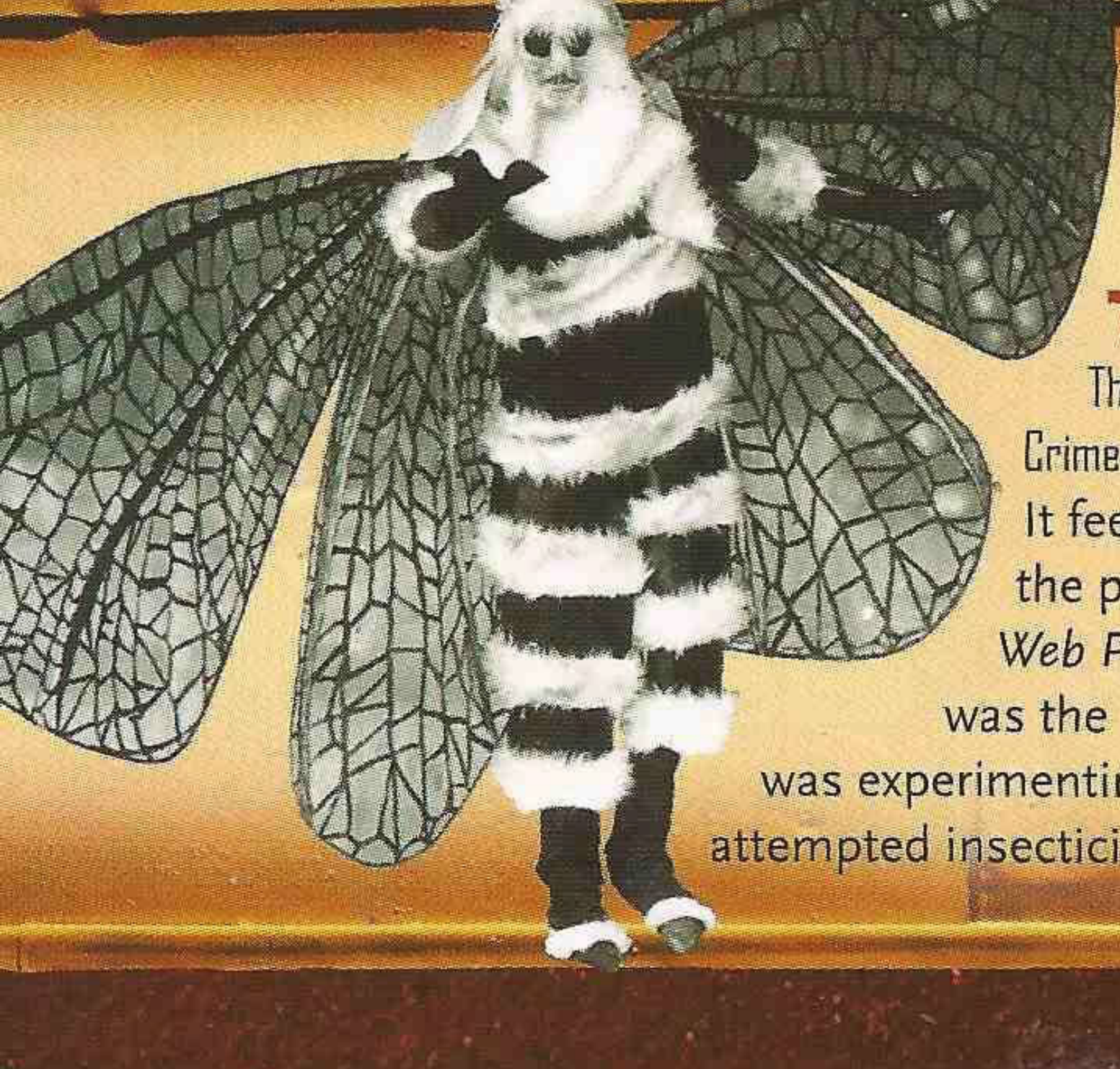
It's almost law for aliens on TV and in film to talk in an unnatural, stilted manner, and the *Futurama* gag highlights this point. You could argue that it's a legitimate dramatic device: that by making sure the aliens don't use slang, or contractions, or just the language of normal, everyday chat, the writer is highlighting the fact that they are different and is adding some colour to their culture and background. It would be easy to agree, too, if the history of *Doctor Who* wasn't full of alien races who talk like they'd be more at home on the stage of the Globe than a far-off planet.

If you rounded up an emissary from every alien race in the first 26 years of *Doctor Who*, put them all together on a football pitch and threw a ball at them, you'd easily hit at least half a dozen who fall into that trap. And, of course, when the ball hit them, they wouldn't say, "Ow!" – they'd say, "I beg of you, do not throw the ball at me a second time!"

To be fair, it's not just the aliens that sometimes get lumbered with this sort of dialogue. Take a look at the 1985 story *Vengeance on Varos*. When a guard tries to interrupt the Chief Officer at work, he is told, "Be quiet! Attend to your function." What's wrong with "Shut up and get back to work!"? (Mind you, you've got to wonder ►

## "DESTROY THEM! DESTROY THEM AT ONCE!"

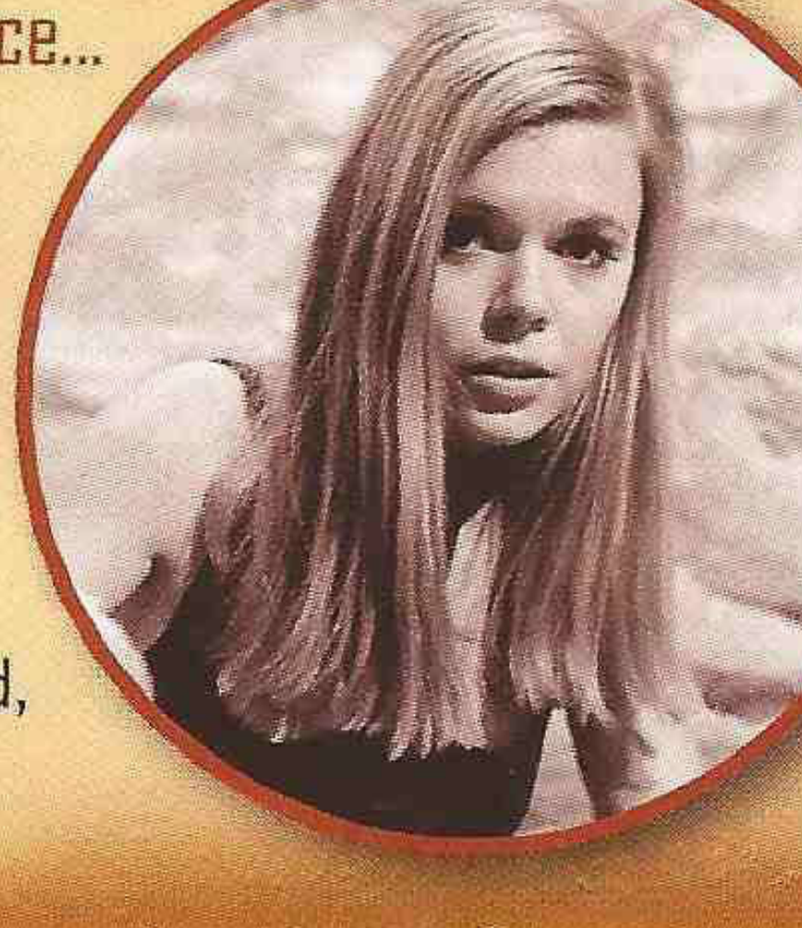
We look back at the mighty alien civilisations that gripped precisely nobody – and pass sentence...



### The Menoptra

The Web Planet (1965)
Crime: **TRIPPY!**

It feels churlish to attack the protagonists of *The Web Planet* – after all, it was the 1960s and everyone was experimenting. This tale of attempted insecticide also attracted more viewers than either *The Romans* or *The Crusade* that transmitted on either side. Sadly, the Doctor's ballet-dancing, high-pitched, jazz-handed friends would be a laughing stock to a modern audience. *The Web Planet* is thoughtfully written and (if we're kind) enthusiastically realised, but its reach far outstrips its grasp and, 41 years later, we're left with a curiosity very much of its time.



### The Dulcians

The Dominators (1968)
Crime: **UNFASHIONABLE!**

A prime example of the production team's idea of 'sci-fi' ruining the audience's chances of sympathising with the Dominators' targets: "Slap the aliens in puffball skirts, even the men!" they must have cried, in whatever passed for a tone meeting in those days. "Then the viewers will really know they're from space!" Unfortunately, dressing your main characters in ridiculous outfits will only cause the audience to laugh and point – just look at the Sixth Doctor...

### The Court on Peladon

The Curse of Peladon (1972)
The Monster of Peladon (1974)
Crime: **SHAKESPEAREAN!**

You have to remember that the Third Doctor was stuck on Earth for quite a while. You have to forgive the producers for indulging themselves a bit whenever they went into outer space. (Although you'd think they would have learnt their lesson by the time *Planet of the Spiders* rolled around...) But when the Doctor

what hope anyone has in a story where the Doctor, faced with oncoming guards, decides not to use the tried-and-tested "Run!", plumping instead for the ever-so-snappy, "There again, retreat another way might be a more viable idea.")

It's almost as if humanity, when it's launched into space, forgets how to be human. *Doctor Who* is packed with human colonies or spacecraft crews full of people who seem to have been taken from the RSC instead of the ESA: from *The Sensorites* to *The Happiness Patrol*, via *The Space Pirates*, *Underworld* and *Frontios*, there's a long list of humans whose behaviour suggests they know they're in a science-fiction TV show. Their behaviour is so alien, in fact, that it's hard to spot any difference between them and the human-seeming races, such as those in *The Keeper of Traken* or *The Krotons*, for example.

But the late 1980s stories starring Sylvester McCoy give us two very different examples of 'otherworldly' human dialogue going right. At one end of the scale, we've got the carnies of *The Greatest Show in the Galaxy*, who, while they sometimes speak in riddles to hide the dark secrets of their circus, do at least talk like relatively normal folk among themselves. On the other hand, *Paradise Towers* shows what can be achieved when a writer really thinks about a science-fictional environment's impact upon the people within it, liberally sprinkling the Kangs' speech with intriguing, alien-sounding slang and syntax: people who are killed are "made unalive", and their high-rise is full of "carrydoors".

Even so, it's easy to see why Russell T Davies' determination to keep the focus on humanity works so well for a modern audience. By keeping humans human and monsters monstrous, it highlights further the differences between the good and bad guys and heightens the drama, while making it much more accessible.

So, we've identified two potential problems with portraying aliens convincingly: how they look, and how they sound. And these two areas form part of the third, broader problem – the very quandary we kicked off with: if the audience doesn't find the subjects of a drama sympathetic, then why should they carry on watching? This sympathy is the first and most important step to the suspension of disbelief necessary for *any* drama to work: from a simple monologue in an intimate theatre to the biggest science-fiction blockbuster movie. If a human viewer (and let's be honest, they're the only viewers we know!) is presented with an opening scene full of aliens, there is an immediate step they have to take, a bigger leap of their imagination, to be able to suspend their disbelief. Add to this a possibility of dodgy rubber masks and weak dialogue, and you begin to see how delicate this unspoken agreement between the drama and its audience is. Start with a shot of Earth, a zoom into England, and a buzzing alarm clock in a London bedroom, though... Now, this is stuff we understand.

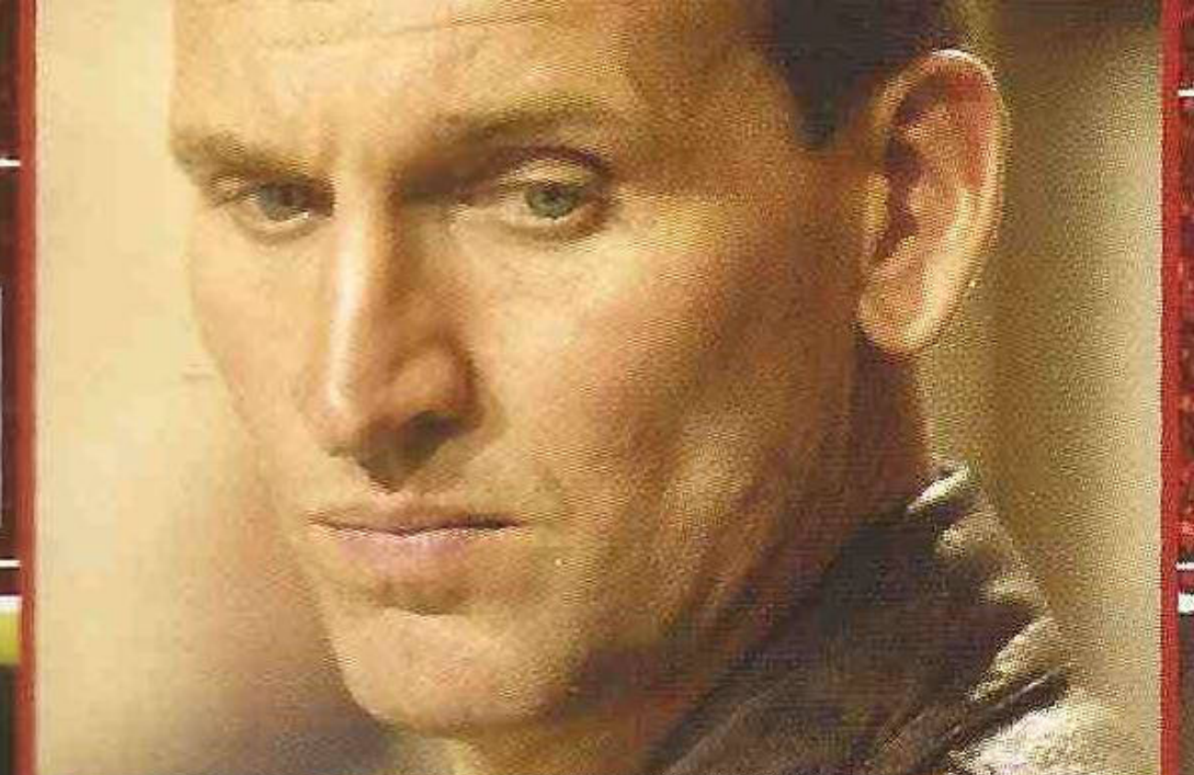
It's unadventurous, some claim, to limit the series horizons in the way that Russell T Davies has. It's not impossible to build exceptional aliens, though a combination of CGI and prosthetics (though it is very expensive – another reason given by Davies for the show's current, Earth-centric nature). Nor is it impossible to write truly alien dialogue that intrigues and dazzles as much as it communicates with ease. But still the fact will remain – we are being asked to care about *aliens*.

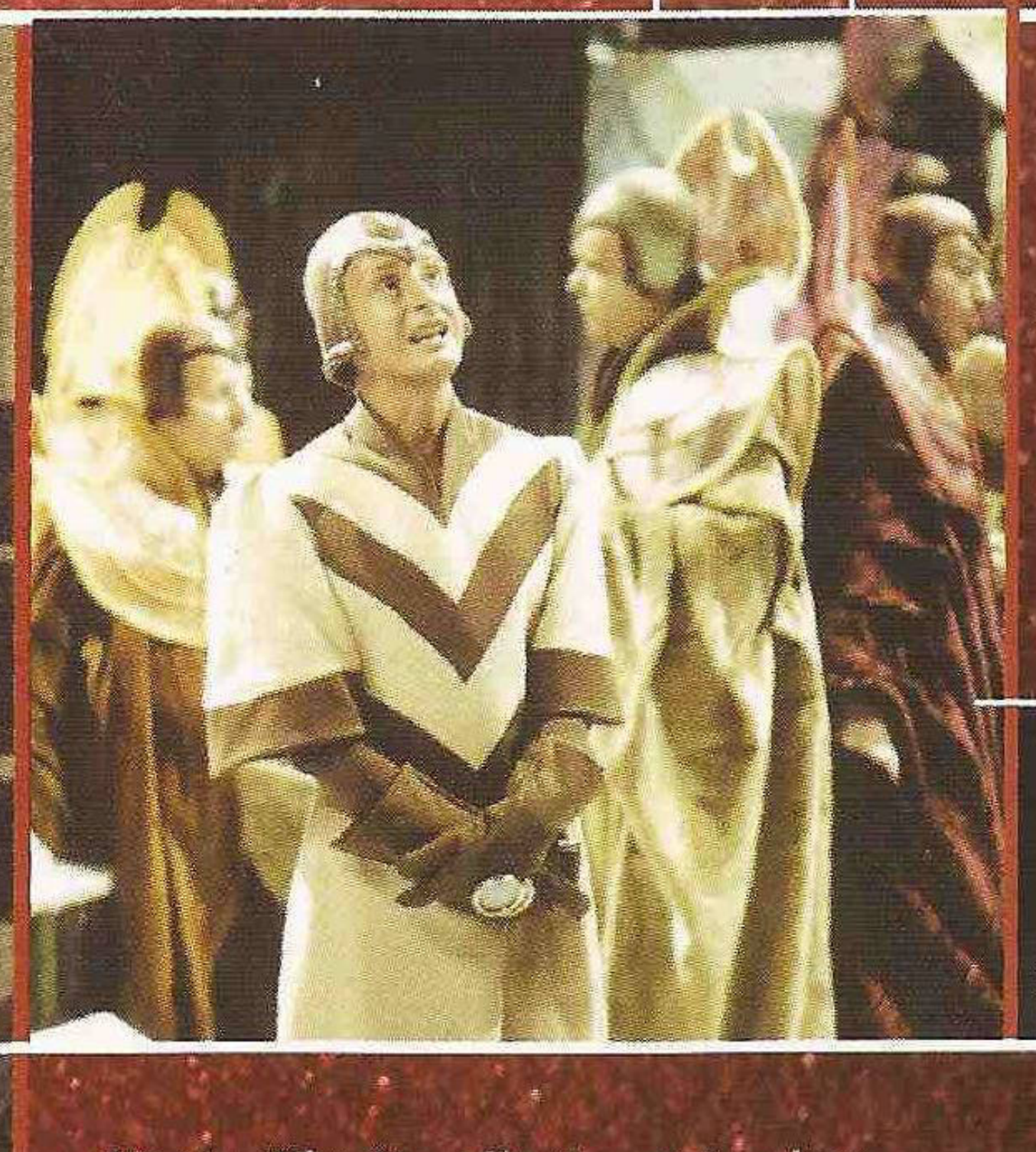
▼ *Top left: The Doctor meets the natives of Varos – humans with a peculiarly theatrical way of talking.*

▲ *Above: The Doctor encounters the telepathic Sensorites in* ***Doctor Who's*** *first series.*

▼ *Above right: The Ringmaster and the Chief Clown from* ***The Greatest Show in the Galaxy*** *are completely different people when away from their day job...*

And here we come to two interesting cases. For a start, where does that leave our hero and his own species, the Time Lords? The central character of *Doctor Who* is, after all, an alien. So if everything we've touched on so far is true, why should we give a damn about him? Equally, what about those aliens who, at first glance, seem anything but? We've mentioned a few of them so far – the Alzarians and the Varosians, for example. The former are explicitly *not* humans but externally seem no different (although we learn in *Full Circle* that Alzarian Adric has a faster metabolism than we humans). The latter very definitely *are* human – and yet, their characters and behaviour seem, to us, alien.





If we look first at the Time Lords, we immediately see that they're a unique case within the programme. *Doctor Who* fans have long complained that the omnipotent alien overlords have been diminished precisely by being made too human, a perceived rot that set in during *The Deadly Assassin*, where the Fourth Doctor finds himself embroiled in the Master's plot to steal the power of the Eye of Harmony to extend his life. As part of his wicked scheme, he kills the President on the day he was to name his successor, throwing the upper echelons of Time Lord society into political chaos. Fans' main criticism is that, with this story's political wrangling too closely mirroring the bitching, sniping and backstabbing of our own corridors of power, the Time Lords are made petty, made to seem just like human beings, albeit with funny hats and laser guns.

Here, then, the usual problem of the series struggling to inspire sympathy in its alien victims is turned on its head: by removing much of the 'alienness' of the Time Lords, you might expect them to become sympathetic characters. But it doesn't quite work like that: in this particular case, it's not the Time Lords' humanity that is the specific problem for fans, it's their lack of mystery.

In the early days of *Doctor Who*, the programme's title hinted at the mysterious background of the lead character. Although the First Doctor would drop occasional hints about the far-off world from which he had fled, it wasn't until the Second Doctor's swansong, *The War Games*, that we began to get firm answers about his background. Even then, the Time Lords were huge, mythical figures, able to metaphorically throw the Doctor around like a rag doll, forcing him to chance his physical form, casting him away on Earth and removing our hero's greatest superpower – the ability to travel through time and space. These Time Lords were threatening, with godlike power, doling out swift, certain justice.

▲ *Top: The battled-scarred Ninth Doctor, the last survivor of his race.*

▲ *Above: The Kangs use colourful language in* ***Paradise Towers.***

▼ *Above right: The Time Lords of* ***The Deadly Assassin*** *had perhaps been rather 'humanised'...*

▼ *Inset: ...a far cry from their first powerful appearance in* ***The War Games.***

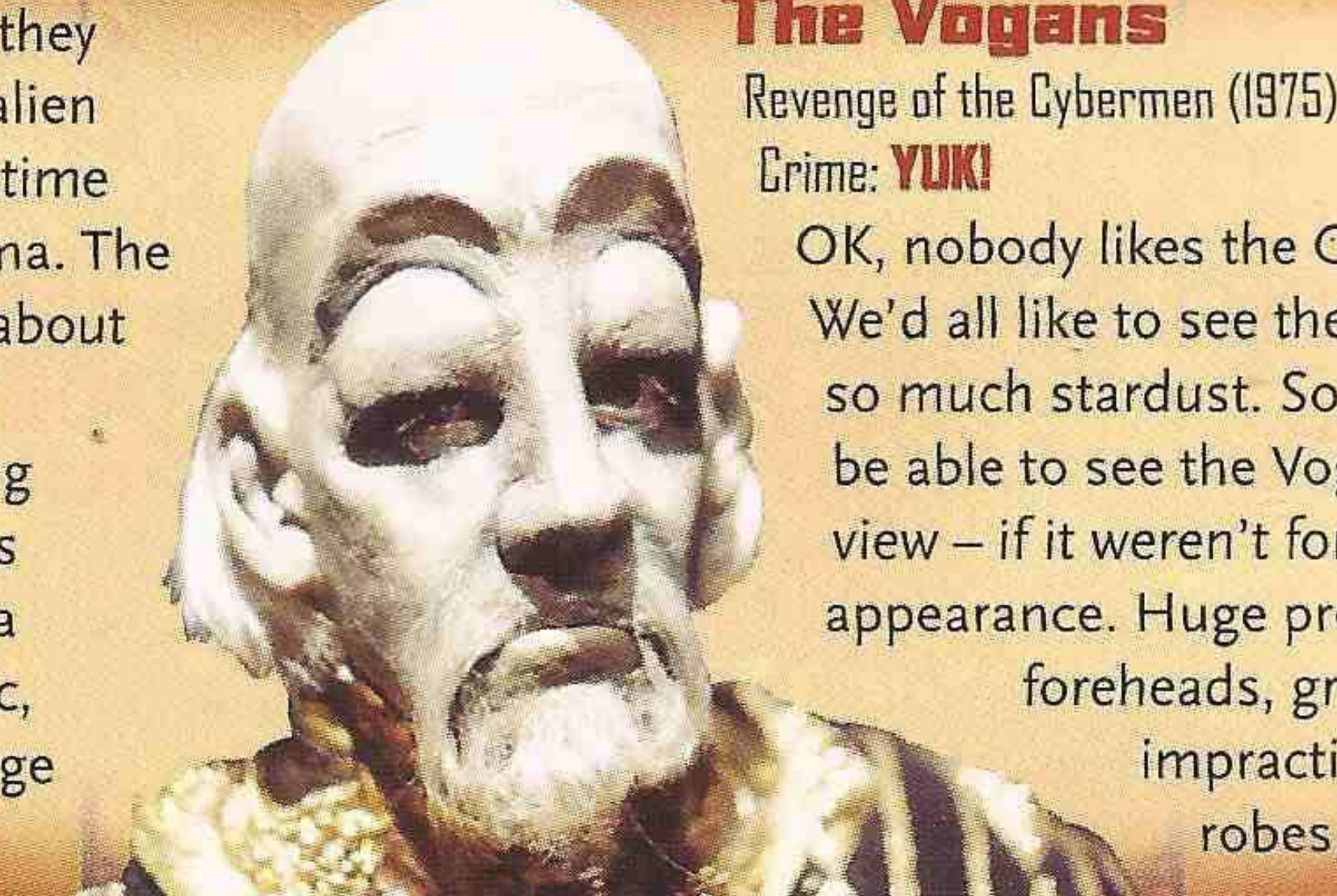
But in *The Deadly Assassin*, they are weak, prone to in-fighting, power-hungry, rheumatic, concerned about very worldly things. It's undeniable that, while the story is a fun science-fictional political thriller, it thoroughly emasculates the Time Lords, bringing them down to a very 'mortal' level. And because 'our' Doctor is one of them, it makes him slightly less magical too.

With the return of the series in 2005, Russell T Davies made the decision to turn the Doctor into 'the last of the Time Lords', his people having been wiped out in the Time War, leaving him as the only survivor. And it turned out to be a canny move: it gave the Doctor a dimension of character that we'd rarely seen before, giving Christopher Eccleston a chance to play the Doctor, at times, as a broken, war-scarred victim. It was precisely the kind of intrigue that justified the programme's title back in 1963.

Conversely, the Doctor himself has changed. As the Time Lords have once again been raised to the level of myth, the Doctor has been comprehensively humanised: he likes partying, booze and girls to a degree never before seen. And yet all this makes the character of the Doctor all the more sympathetic, despite his inherent 'alienness'. So why is there one rule for him, and another for those he saves from peril?

Producer Philip Segal's decision to *literally* humanise the Eighth Doctor in the 1996 TV Movie, by giving him a never-before-mentioned human

and Jo pitched up on Peladon, they found themselves in a terribly alien environment for a Saturday teatime – the world of Elizabethan drama. The royal court of Peladon ponces about proclaiming this and declaring that, never once saying anything an audience might recognise as plain English. When even Alpha Centauri starts to seem realistic, you know you're in a very strange place indeed...



### The Vogans

Revenge of the Cybermen (1975)

Crime: **YUK!**

OK, nobody likes the Cybermen. We'd all like to see them blown into so much stardust. So, we might be able to see the Vogans' point of view – if it weren't for their freakish appearance. Huge prosthetic foreheads, green faces, impractical golden robes, daft facial hair... You name any method of making a race look alien, and the production team used it on the Vogans. They never stood a chance.

### The sacrifices from Aneth

The Horns of Nimon (1979-80)

Crime: **WET!**

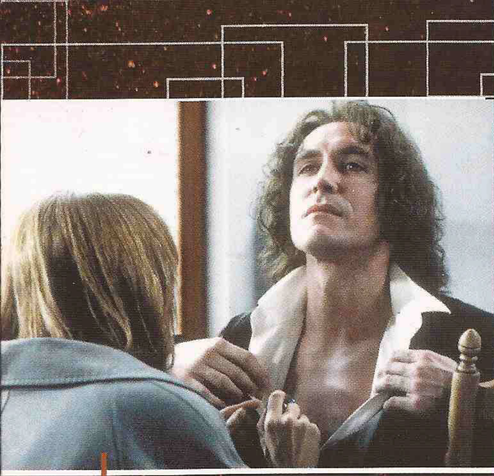
The most pantomime *Doctor Who* story ever waves gamely at realism as it whizzes past on its colourful journey to the screen, but it doesn't stop to chat. In such circumstances – and with Graham Crowden's Soldeed doing his very best to destroy all the verisimilitude in the universe – you need a solid core of believable characters to draw the audience in. By this point, Tom Baker's Doctor was at his most peculiar, leaving Romana to nip off and solve the plot. So it's down to the guest cast, then. Unfortunately, the natives of Aneth, represented mainly by the wet Teka and Seth, mope around the Nimon's labyrinth, spouting corny lines in whiny voices – not a terribly sympathetic combination.

### The Deva Lokans/ the Manussians

Kinda (1982), Snakedance (1983)

Crime: **INCOMPREHENSIBLE!**

For all that fans hold these stories



▼ *Top left: The Eighth Doctor – the most human of all?*

▼ *Inset: Stranded humans on Sanctuary Base Six.*

▲ *Above: The Ice Warriors are one of the few alien races to have been seen as both heroes and villains during the series.*

◄ *Above right: The majestic Draconians from* **Frontier in Space.**

◄ mother, could be seen to hail from the same concerns that led Russell T Davies to make the changes he did to the Doctor's character. It's a step too far, however. In the same way that humanising the Time Lords merely results in their emasculation, making the Doctor half-human weakens him, lessening in one fell swoop the mystery, power and allure of the character. Don't we like him precisely because, as an alien, he has *chosen* our way of life; given the stamp of approval to being human?

It's easy to imagine that, to an American viewer completely unaware of *Doctor Who* until that point (and there must have been a lot, given the TV Movie's primetime US broadcast), the Doctor's admission is nowhere near that shocking. You could even argue that it only serves to increase the mystery surrounding the character, leaving viewers wondering about the kind of woman who'd happily carry on with a time-travelling spaceman. But, to a British audience used to the long and very clearly established history of the series, the matter is simple: the Doctor doesn't feel like the Doctor if he's not a definite cut above.

Fiction is jam-packed with heroes who have abilities beyond the norm. From the uncanny espionage skills of the very human James Bond to the continent-shifting strength, supersonic speed and laser-beam eyes of the very alien Superman, there is a long tradition of audiences siding with heroes with otherworldly ability. Even Beowulf, one of English literature's most ancient heroes, sports a supernatural strength, with which he alone is able to lift the only sword capable of killing the monster Grendel's mother. It seems that our heroes are allowed to be a little bit extraordinary; especially when they use their powers to defend us poor earthlings.

The same can't be said, however, for those the hero must save. Because, if a hero is to be *our* hero, we have to feel he'd be ready to drop his business on the Planet Zog in a heartbeat and rush halfway across the galaxy to save *us*.

So, what about those nebulous cases in which the Doctor comes to the rescue of people who *seem* to be like us – whether in appearance, word or deed – but whose claim to humanity doesn't quite ring true? This is a thorny subject to approach: while it may be there in black and white that a race seen in *Doctor Who* is human, it still comes down to the gut feeling engendered by the writing, production and performance.

Let's use two of the examples we've already put forward: dear old Lynda-with-a-Y from *Bad Wolf* and the people of Varos, represented here by Jondar. In Lynda's case, we first meet her in a *Big Brother* house in the year 200,100AD, and she is thrown into a panic by the Doctor's anti-authoritarian behaviour. "Doctor, they said, all housemates gather on the sofa – you've got to," she pleads with him. "If you don't obey, then all the housemates get punished." This could just as easily be Alex imploring Sandy to "Be careful!" as he leapt to freedom from the *Big Brother* house of 2002, or every housemate begging this year's contestant Jayne to behave so that the whole house wouldn't be punished yet again.

Meanwhile, in *Vengeance on Varos* (a remarkably prescient tale of punishment being served up as televisual entertainment), we're nowhere near as far into the future – Peri tells the Governor that she is from a time "nearly three centuries before you were born" – but people are behaving very differently. After the Doctor saves him from on-air execution, Jondar explains the strange world he lives in: "This place is where the innocent are tortured, and the population gloats over our efforts to survive."

Now, Lynda might as well have said the same thing about her situation: nobody in the *Big Brother* house is a criminal, and yet they face all sorts of indignities and hardships, while the viewers look on and lap up every second. But, crucially, it's the *way* Lynda talks about her world that makes it readily understandable to a twenty-first-century viewer, while Jondar's purple proclamation smacks of artifice.

So, is it all bad news? Did the original series never bring a single, sympathetic alien race to screen? Well, of course it did. If there's one thing every fan can agree on, it's that, when the series was firing on all cylinders, it was capable of genius – and the creation of credible alien races was no exception. When make-up and dialogue worked together in a good script, it was more than enough to

in high regard, they are difficult for the casual viewer in that they're packed with truly alien ideas and characters, and realised in a very theatrical manner. Look at *Kinda*: loincloths win no friends, so wrapping a *That's Life* presenter in one and hoping the audience will play along is just asking for trouble. And wheeling out a wise woman who speaks in riddles and her fawning young assistant isn't the wisest following move. Then, to top it all… a big rubber snake! Part of *Kinda*'s charm is its quasi-mystical dialogue and vague Buddhist undertones, but who wants that at 7 o'clock on a weekday evening? To do this once may be regarded as a misfortune. To do a similar thing again a year later – except bigger, brasher and with Martin Clunes' camputron turned up to 11 – is madness!

### The Cryons

Attack of the Cybermen (1985)

Crime: **CAMP!**

Credulity, be gone! First of all, they're all women. Secondly, they punctuate their speech by waving their fingers about like Norma Desmond getting ready for her close-up. Finally, they're all encased in that petrol-on-water-effect wrapping paper that became wildly popular in the mid-eighties. Has there ever been a more bizarre alien in *Doctor Who*?

▲ *Tooth and Claw's lupine wavelength haemovariform was itself a victim.*

▲ *Above: Lynda with a Y – effectively a 21st-century woman living in the 2001st?*

▼ *Above right: Are their more sides to the Ood to uncover?*

transport the viewer on to far-off alien worlds.

The clever half-masks of *Frontier in Space*'s Draconians have long been upheld as a fine example of a well-crafted piece of alien design. The freedom it gave to the actors, enabling them to use much more of their faces in their performances, lent an extra dimension to the race, as did the echoes of feudal Japan that coloured their society and their manner of dress.

The Ice Warriors, meanwhile, had to get over not only 'rubber monster' syndrome, but also their reputation as villains, when they returned in the two Third Doctor stories set on Peladon. In *The Curse of Peladon*, everyone is under suspicion of trying to sabotage the planet's entry into the Galactic Federation – but it is the Ice Warriors of whom the Doctor is most distrustful. And with good cause: on the last two occasions that they met, *The Ice Warriors* and *The Seeds of Death*, they were out to take over the world. By this point, though, the species had renounced violence – and they even return in *The Monster of Peladon* as a peacekeeping force. This extra layer of detail, a little more colour and history, is all that's needed to give the viewer the means to understand and so sympathise with the big, green aliens they see on their screen. Memories of the Ice Warriors endure so well, in fact, that the tabloids recently suggested (falsely) that they were to be the returning monster in the next series of *Doctor Who*. Is that where the mind of a mainstream journalist naturally goes, and expects a wide readership to follow – from Daleks, to Cybermen, to Ice Warriors? High praise indeed...

Today, we find ourselves not only in Russell T Davies' 'brave new world' of *Doctor Who*, but also facing an unparralleled level of popularity for the programme – and an equal level of scrutiny. There's no denying The Mill could make a dazzling alien world, nor that today's BBC make-up artists could paint a very believable green face, but would it be the right thing to do, especially so early on in re-establishing the series for a twenty-first-century audience?

It's not a moot point, because Davies and his colleagues obviously gave this very situation a great deal of thought. What we have seen in the last two series of *Doctor Who*, and hopefully will continue to see for many years to come, is the product of perhaps more thought, care and attention to have been given to the show since its original conception in 1963. It was *crucial* for Davies to get the return of *Doctor Who* right, and to make it a success – not just in his role as a BBC executive, but as a lover of the original programme. How crushing would it feel to be the lifelong fan who revived the show and then buried it again soon afterwards?

But, being a fan, Davies almost certainly has a soft spot for the Vogans, the Menoptra and the Sensorites. And I know I've given them a rough time, but my life would be much greyer without my dear Lakertyans. But do these weird and wonderful creatures have a place on the TV screens of today? Lest we forget, twenty-first-century *Who* is already responsible for giving birth to one sympathetic alien race, albeit almost by accident. Following the events of *The Satan Pit*, who knows what new rights and privileges will be given to the Ood?

There is a place for the Ood in the revamped *Doctor Who*, as, hopefully, there is a place for the many alien species – villainous or benign – the Doctor will meet on his future travels. The key, as it always has been, is to bring these aliens to the screen with thought and skill, to always bear appearances in mind and to build on the firm foundations of a well-crafted script. *Doctor Who* would be terribly drab without Slitheen, the Forest of Cheem, Krillitanes, the Isolus and lupine wavelength haemovariforms. The programme should, by all means, adhere closely to the careful tenets that Davies has set out – but that shouldn't stop it spreading its wings, and showing us the denizens of every corner of its splendid universe. After all, what's the point of a TARDIS if you're not going to use it? DWM

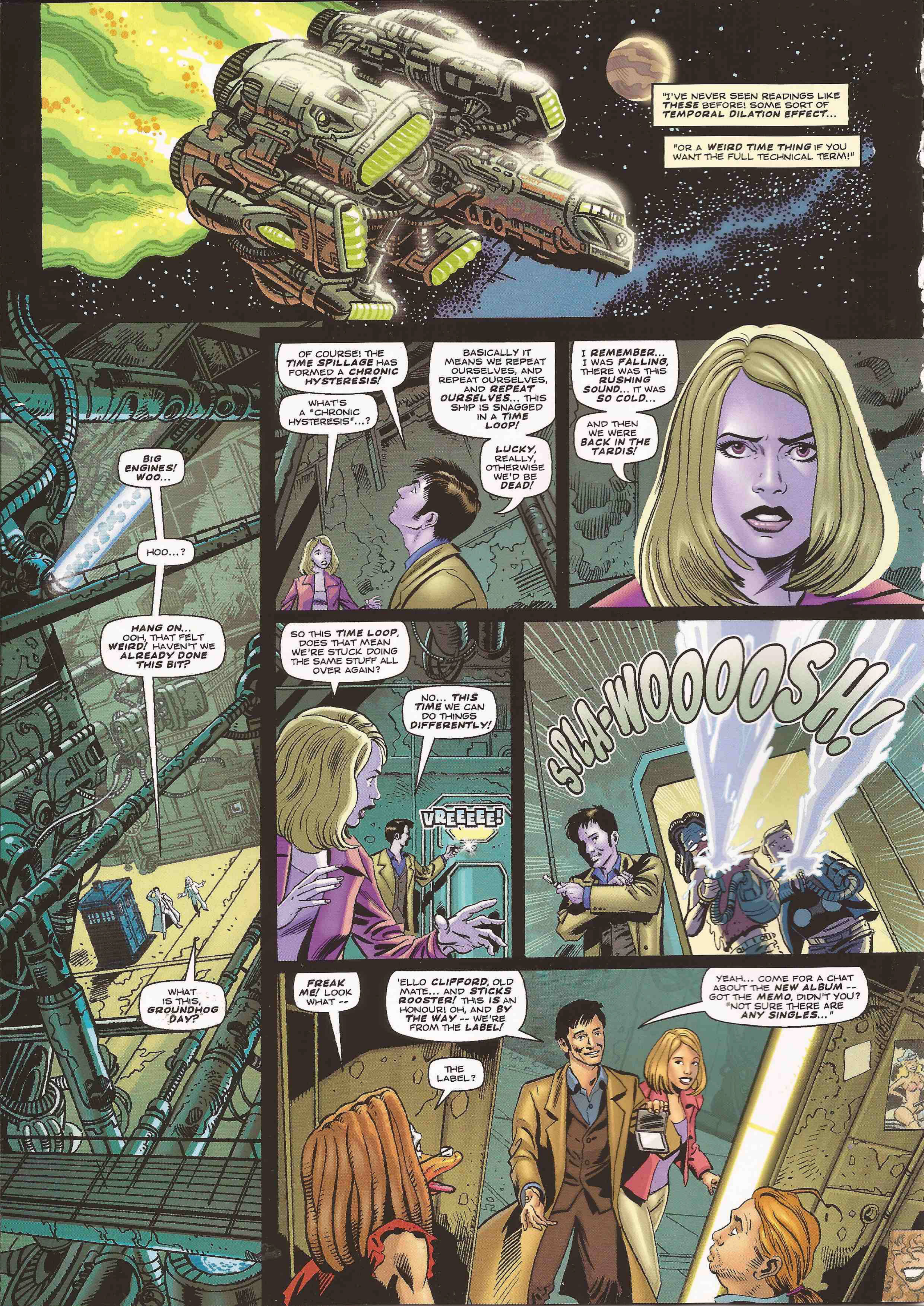
And as if all of that weren't odd enough, one of them is played by *Blue Peter* presenter Sarah Greene and another by impressionist and comedienne Faith Brown, both of whom were very famous faces at the time – so why cover them in tinfoil rendering them completely unrecognsable? By the time you're listening to Faith valiantly fight against her Scouse accent while she's trying to seduce Colin Baker before she literally melts into a puddle, the whole thing has descended into some sort of implausible farce.

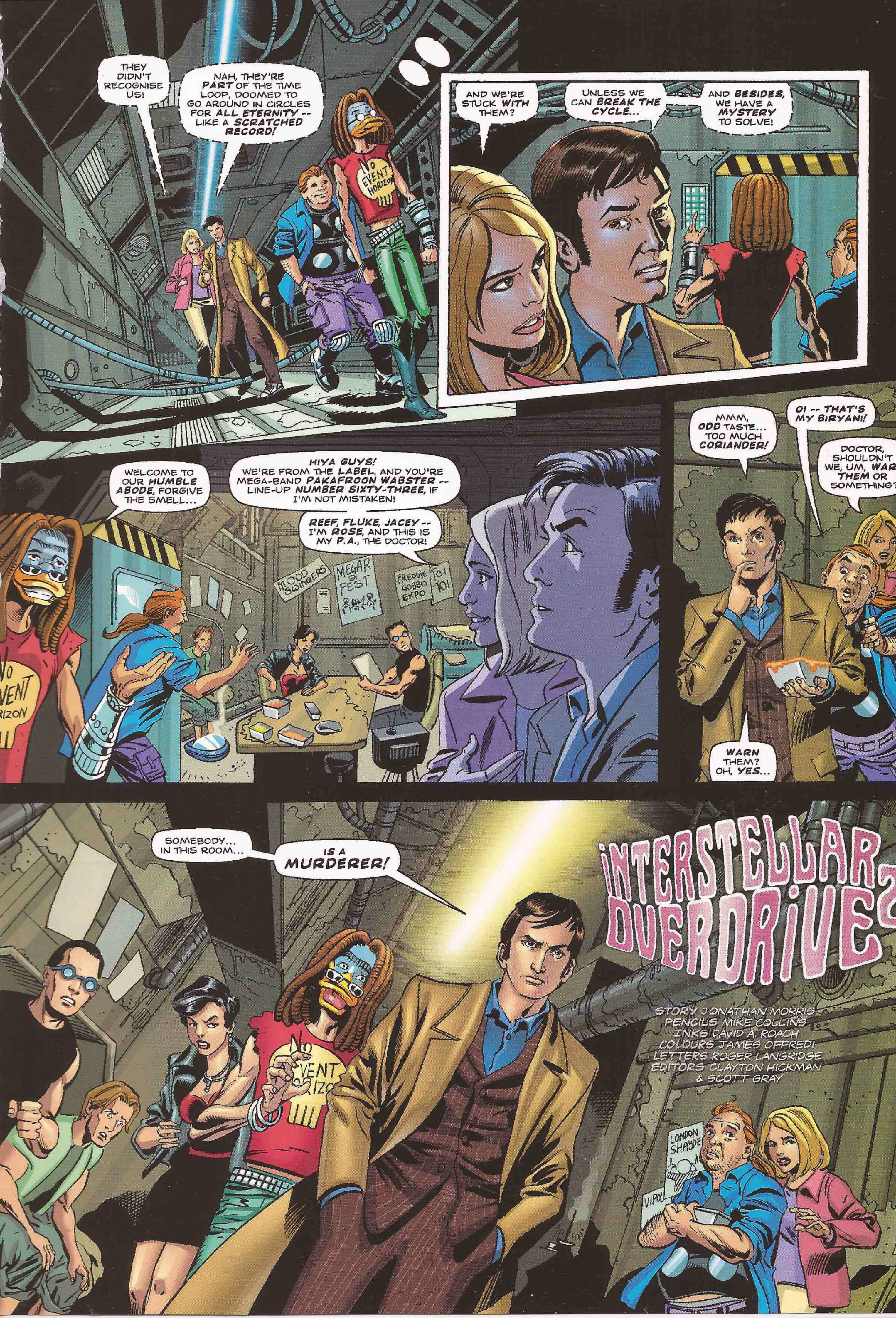
### The Lakertyans

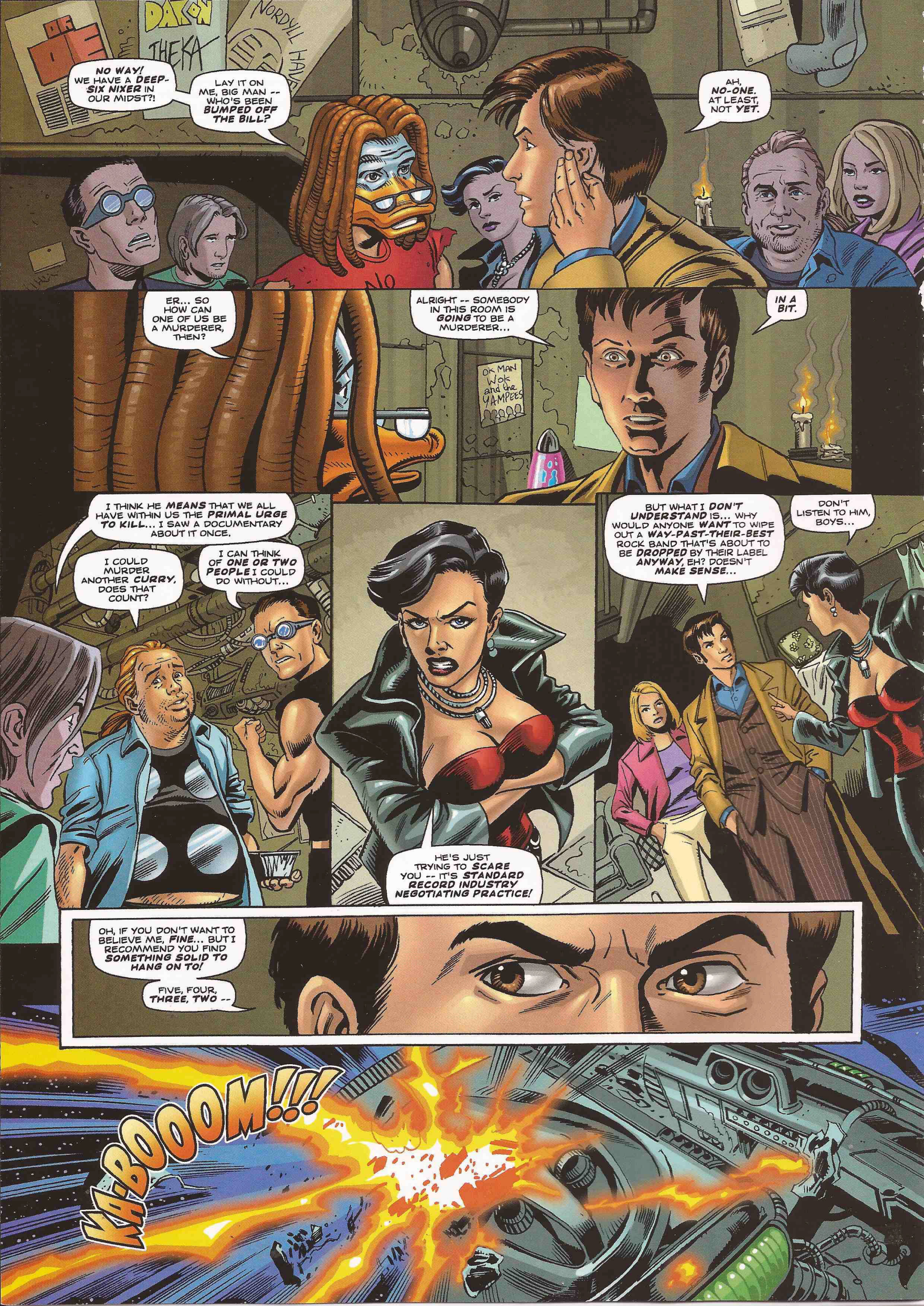
Time and the Rani (1987)

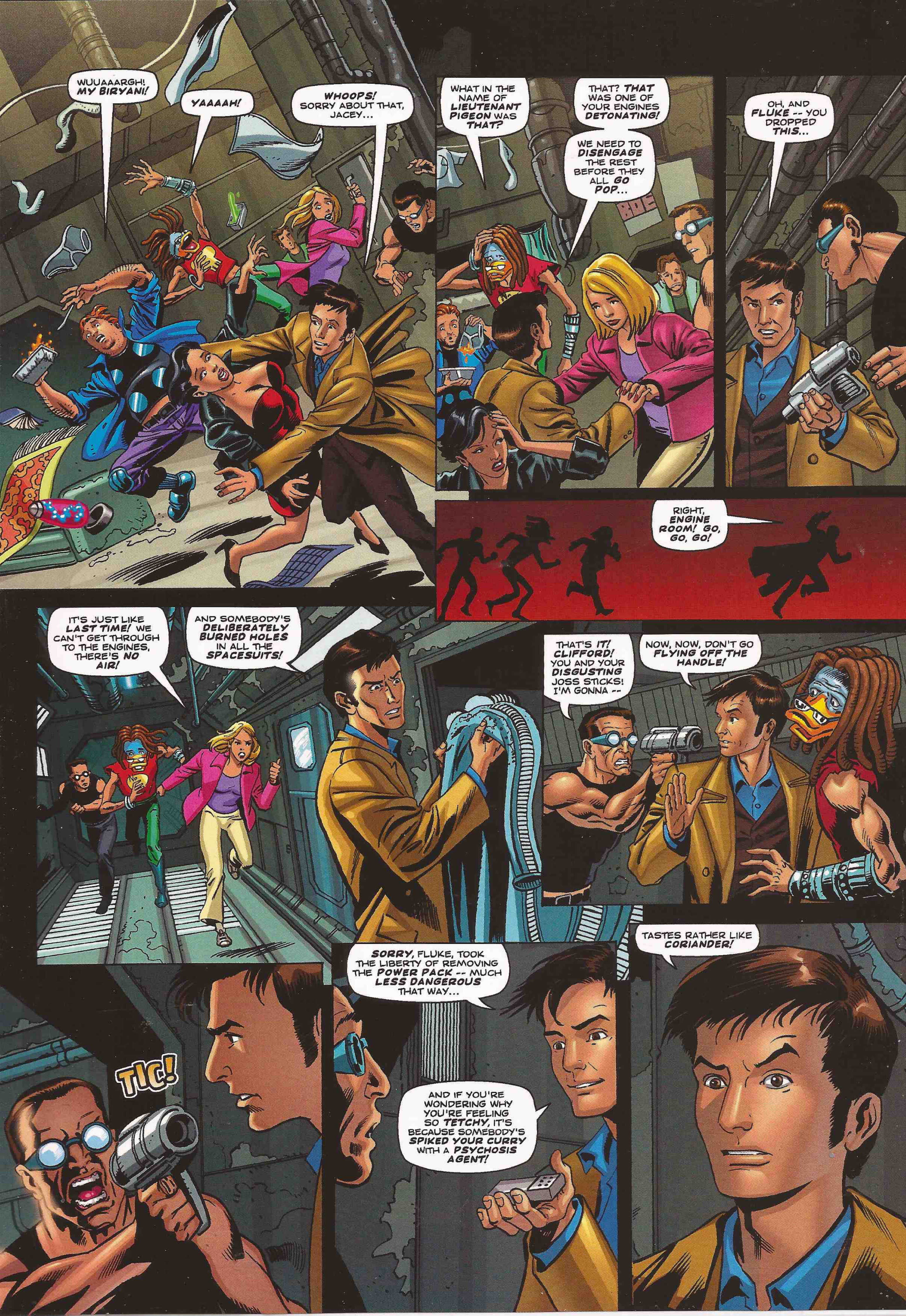
Crime: **WHERE DO WE START?!**

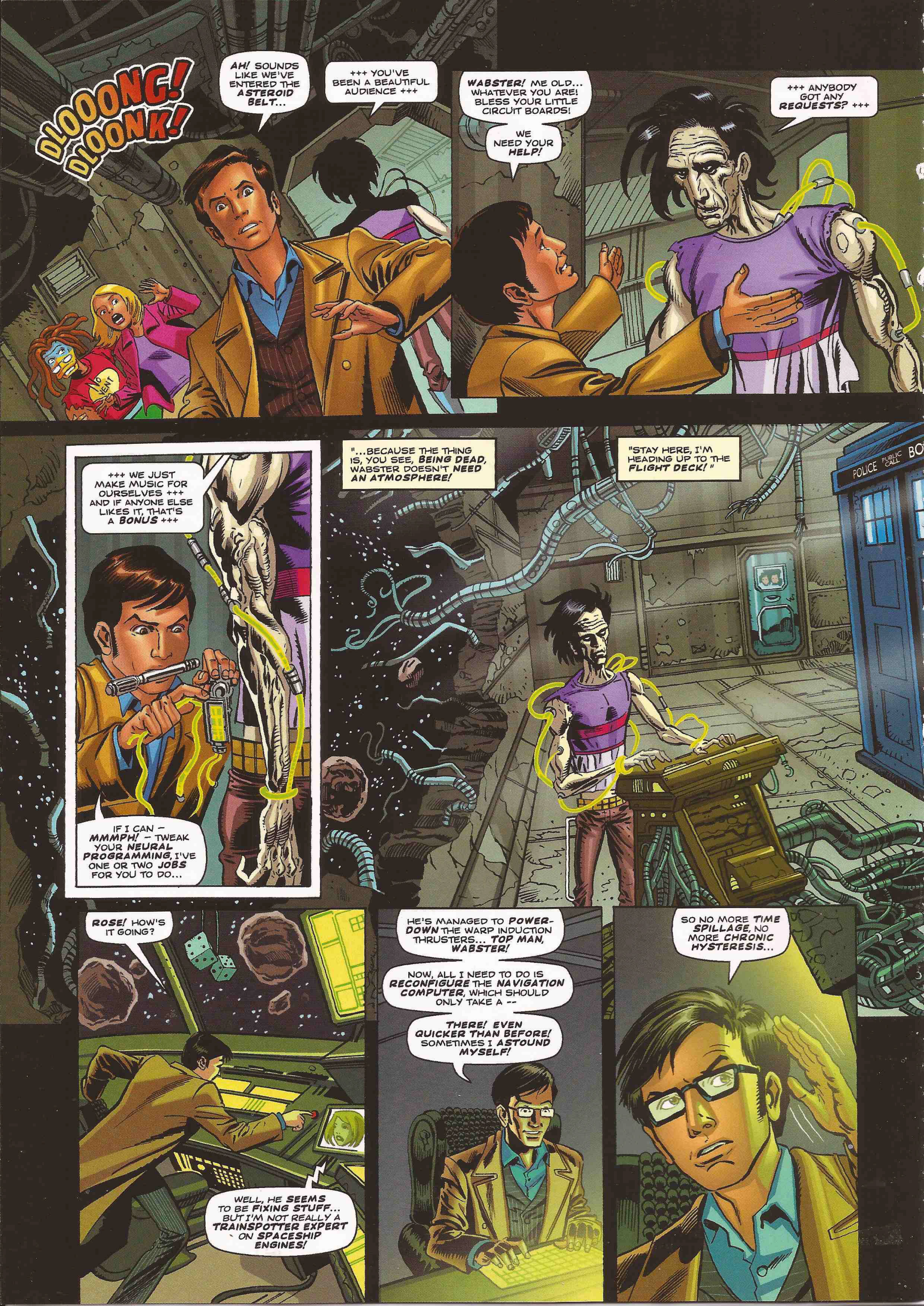
It's clear that someone had the bright idea to give the Rani's unwilling hosts a cutesy, alien way of running, with arms held rigidly behind them as they go. If only they'd stopped there. The Lakertyans lurch on to the screen as if they've just fallen out of Duran Duran's *Wild Boys* video: dressed in outlandish robes, topped with punky green hair, and slathered in gaudy make-up. Then the poor actors are forced to tackle Pip and Jane Baker's far-from-naturalistic dialogue. When one of their number is fried by the Rani's bubble trap, the Doctor looks sadly at her corpse and mournful music plays – apparently, we're meant to feel sad but this might come as a bit of a surprise to anyone still watching...

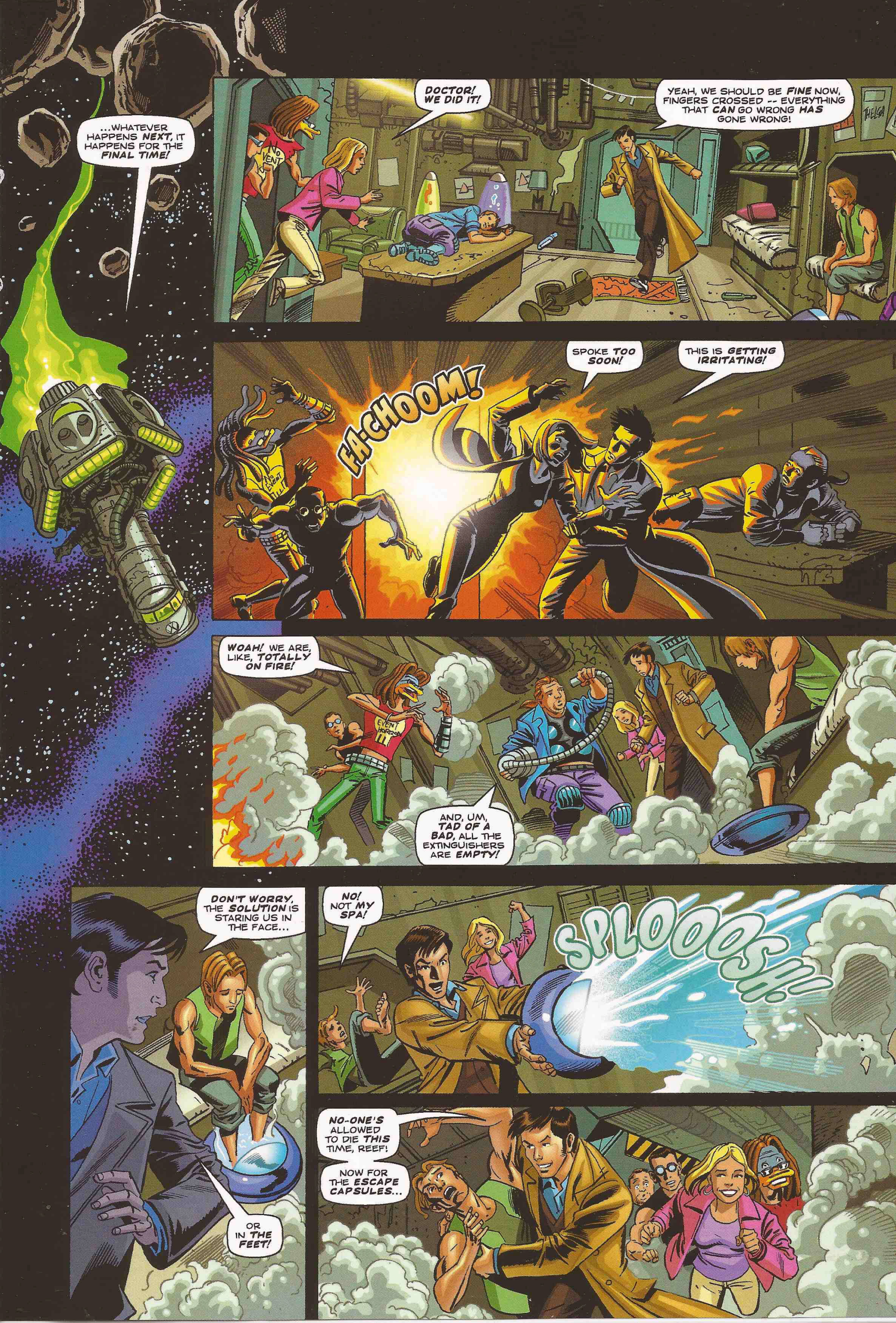

"I'VE NEVER SEEN READINGS LIKE THESE BEFORE! SOME SORT OF TEMPORAL DILATION EFFECT...
"OR A WEIRD TIME THING IF YOU WANT THE FULL TECHNICAL TERM!"
BIG ENGINES! WOO...
HOO...?
HANG ON... OOH, THAT FELT WEIRD! HAVEN'T WE ALREADY DONE THIS BIT?
WHAT IS THIS, GROUNDHOG DAY?
OF COURSE! THE TIME SPILLAGE HAS FORMED A CHRONIC HYSTERESIS!
WHAT'S A "CHRONIC HYSTERESIS"...?
BASICALLY IT MEANS WE REPEAT OURSELVES, AND REPEAT OURSELVES, AND REPEAT OURSELVES... THIS SHIP IS SNAGGED IN A TIME LOOP!
LUCKY, REALLY, OTHERWISE WE'D BE DEAD!
I REMEMBER... I WAS FALLING, THERE WAS THIS RUSHING SOUND... IT WAS SO COLD...
AND THEN WE WERE BACK IN THE TARDIS!
SO THIS TIME LOOP, DOES THAT MEAN WE'RE STUCK DOING THE SAME STUFF ALL OVER AGAIN?
NO... THIS TIME WE CAN DO THINGS DIFFERENTLY!
VREEEEE!
SPLA-WOOOOOSH!
FREAK ME! LOOK WHAT --
'ELLO CLIFFORD, OLD MATE... AND STICKS ROOSTER! THIS IS AN HONOUR! OH, AND BY THE WAY -- WE'RE FROM THE LABEL!
THE LABEL?
YEAH... COME FOR A CHAT ABOUT THE NEW ALBUM -- GOT THE MEMO, DIDN'T YOU? "NOT SURE THERE ARE ANY SINGLES..."

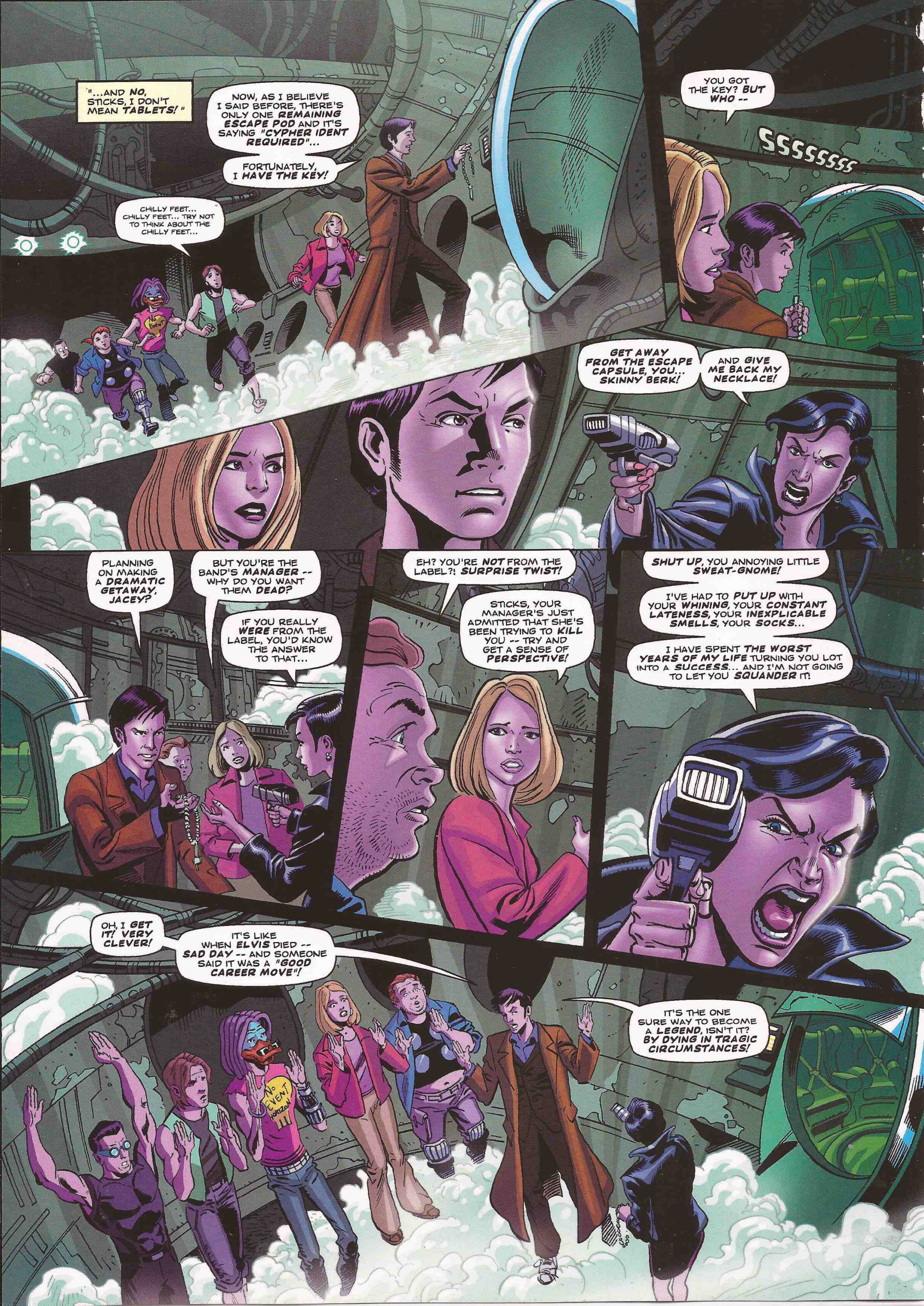

THEY DIDN'T RECOGNISE US!
NAH, THEY'RE PART OF THE TIME LOOP, DOOMED TO GO AROUND IN CIRCLES FOR ALL ETERNITY -- LIKE A SCRATCHED RECORD!
NO EVENT HORIZON
AND WE'RE STUCK WITH THEM?
UNLESS WE CAN BREAK THE CYCLE...
AND BESIDES, WE HAVE A MYSTERY TO SOLVE!
WELCOME TO OUR HUMBLE ABODE, FORGIVE THE SMELL...
HIYA GUYS! WE'RE FROM THE LABEL, AND YOU'RE MEGA-BAND PAKAFROON WABSTER -- LINE-UP NUMBER SIXTY-THREE, IF I'M NOT MISTAKEN!
REEF, FLUKE, JACEY -- I'M ROSE, AND THIS IS MY P.A., THE DOCTOR!
MOOD SWINGERS
MEGAR FEST
FREDDIE GOBBO EXPO
TOI TOI
MMM, ODD TASTE... TOO MUCH CORIANDER!
OI -- THAT'S MY BIRYANI!
DOCTOR, SHOULDN'T WE, UM, WAR THEM OR SOMETHING?
WARN THEM? OH, YES...
SOMEBODY... IN THIS ROOM...
IS A MURDERER!
NO EVENT HORIZON
LONDON SHAYDE
VIPOL
INTERSTELLAR OVERDRIVE 2
STORY JONATHAN MORRIS
PENCILS MIKE COLLINS
INKS DAVID A. ROACH
COLOURS JAMES OFFREDI
LETTERS ROGER LANGRIDGE
EDITORS CLAYTON HICKMAN & SCOTT GRAY

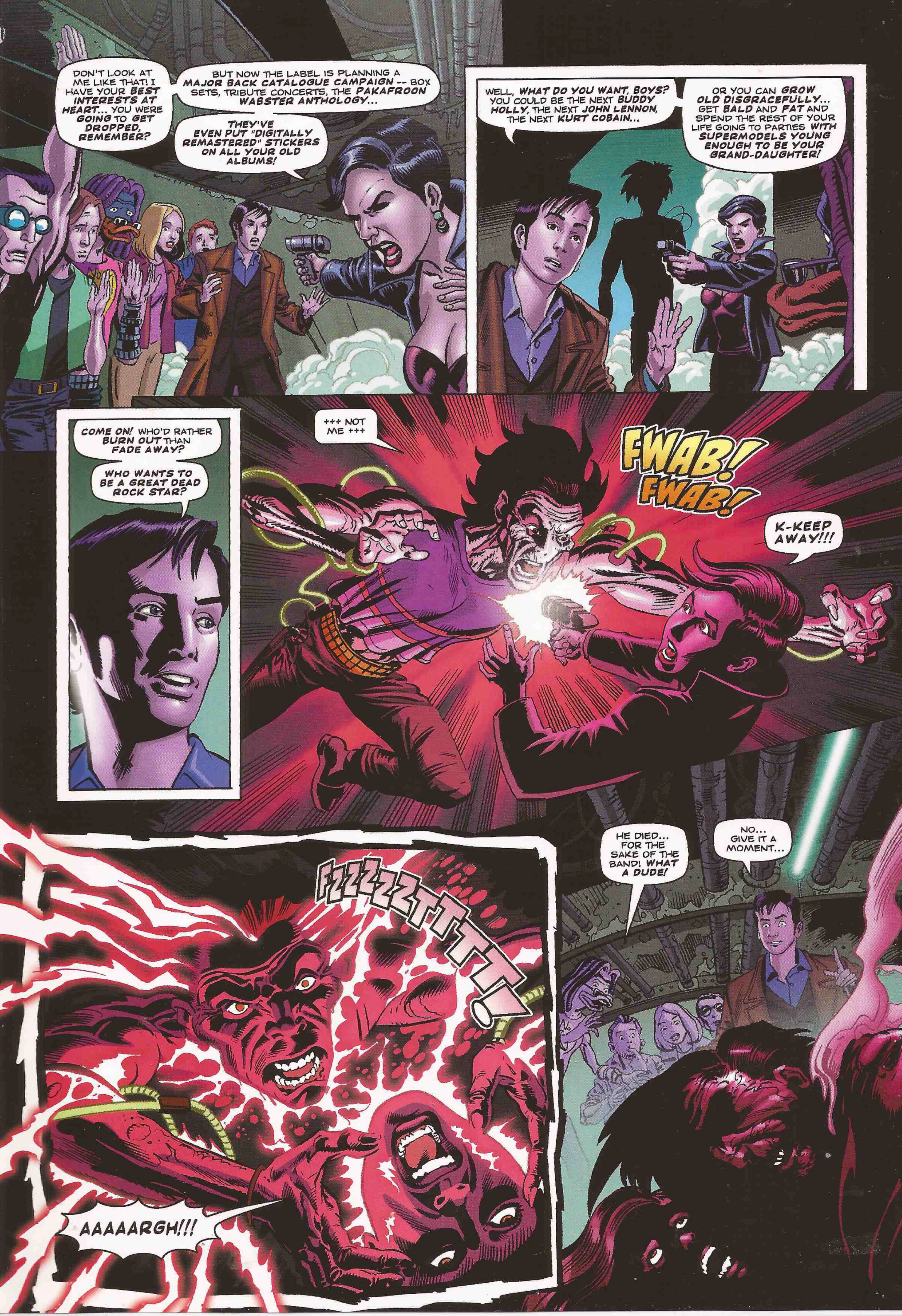

DR OE
DAKON
THEKA
NORDYLL HAV
**NO WAY!** WE HAVE A **DEEP-SIX NIXER** IN OUR MIDST?!
LAY IT ON ME, BIG MAN -- WHO'S BEEN **BUMPED OFF THE BILL?**
AH, **NO-ONE.** AT LEAST, NOT **YET.**
NO
ER... SO HOW CAN ONE OF US BE A MURDERER, THEN?
ALRIGHT -- SOMEBODY IN THIS ROOM IS **GOING** TO BE A MURDERER...
OK MAN WOK and the YAMPEES
**IN A BIT.**
I THINK HE **MEANS** THAT WE ALL HAVE WITHIN US THE **PRIMAL URGE TO KILL**... I SAW A DOCUMENTARY ABOUT IT ONCE.
I COULD MURDER ANOTHER **CURRY.** DOES THAT COUNT?
I CAN THINK OF **ONE OR TWO PEOPLE** I COULD DO WITHOUT...
HE'S JUST TRYING TO **SCARE** YOU -- IT'S **STANDARD RECORD INDUSTRY NEGOTIATING PRACTICE!**
BUT WHAT I **DON'T UNDERSTAND** IS... WHY WOULD ANYONE **WANT** TO WIPE OUT A **WAY-PAST-THEIR-BEST** ROCK BAND THAT'S ABOUT TO BE **DROPPED** BY THEIR LABEL **ANYWAY,** EH? DOESN'T **MAKE SENSE...**
DON'T LISTEN TO HIM, BOYS...
OH, IF YOU DON'T WANT TO BELIEVE ME, **FINE**... BUT I RECOMMEND YOU FIND **SOMETHING SOLID** TO **HANG ON TO!**
FIVE, FOUR, **THREE, TWO --**
KA-BOOOM!!!

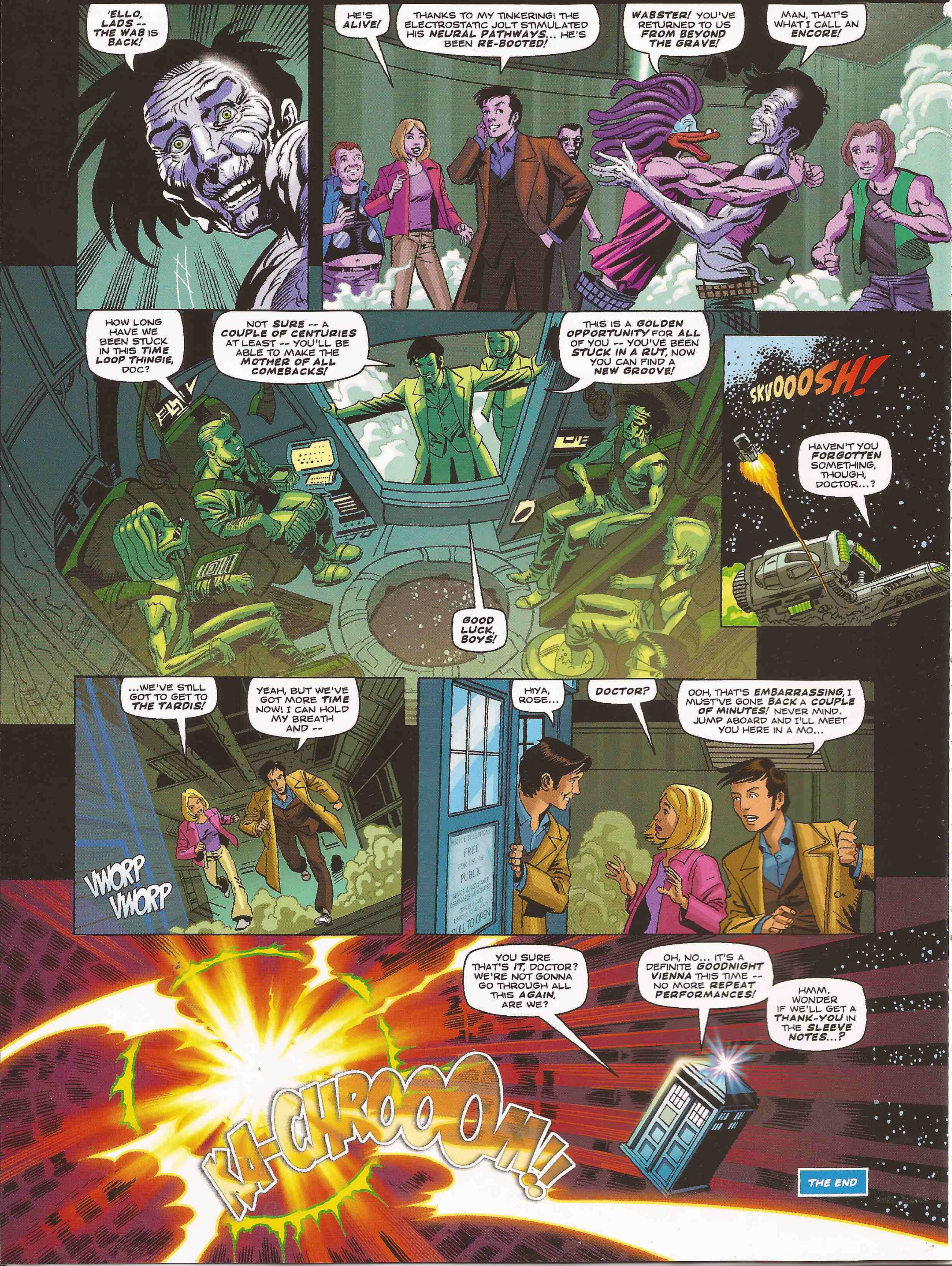

WUUAAARGH! MY BIRYANI!
YAAAAH!
WHOOPS! SORRY ABOUT THAT, JACEY...
WHAT IN THE NAME OF LIEUTENANT PIGEON WAS THAT?
THAT? THAT WAS ONE OF YOUR ENGINES DETONATING!
WE NEED TO DISENGAGE THE REST BEFORE THEY ALL GO POP...
OH, AND FLUKE -- YOU DROPPED THIS...
RIGHT, ENGINE ROOM! GO, GO, GO!
IT'S JUST LIKE LAST TIME! WE CAN'T GET THROUGH TO THE ENGINES, THERE'S NO AIR!
AND SOMEBODY'S DELIBERATELY BURNED HOLES IN ALL THE SPACESUITS!
THAT'S IT! CLIFFORD! YOU AND YOUR DISGUSTING JOSS STICKS! I'M GONNA --
NOW, NOW, DON'T GO FLYING OFF THE HANDLE!
TIC!
SORRY, FLUKE, TOOK THE LIBERTY OF REMOVING THE POWER PACK -- MUCH LESS DANGEROUS THAT WAY...
AND IF YOU'RE WONDERING WHY YOU'RE FEELING SO TETCHY, IT'S BECAUSE SOMEBODY'S SPIKED YOUR CURRY WITH A PSYCHOSIS AGENT!
TASTES RATHER LIKE CORIANDER!


DLOOONG! DLOONK!
AH! SOUNDS LIKE WE'VE ENTERED THE ASTEROID BELT...
+++ YOU'VE BEEN A BEAUTIFUL AUDIENCE +++
WABSTER! ME OLD... WHATEVER YOU ARE! BLESS YOUR LITTLE CIRCUIT BOARDS!
WE NEED YOUR HELP!
+++ ANYBODY GOT ANY REQUESTS? +++
+++ WE JUST MAKE MUSIC FOR OURSELVES +++ AND IF ANYONE ELSE LIKES IT, THAT'S A BONUS +++
IF I CAN — MMMPH! — TWEAK YOUR NEURAL PROGRAMMING, I'VE ONE OR TWO JOBS FOR YOU TO DO...
"...BECAUSE THE THING IS, YOU SEE, BEING DEAD, WABSTER DOESN'T NEED AN ATMOSPHERE!
"STAY HERE, I'M HEADING UP TO THE FLIGHT DECK!"
POLICE PUBLIC CALL BO
ROSE! HOW'S IT GOING?
WELL, HE SEEMS TO BE FIXING STUFF... BUT I'M NOT REALLY A TRAINSPOTTER EXPERT ON SPACESHIP ENGINES!
HE'S MANAGED TO POWER-DOWN THE WARP INDUCTION THRUSTERS... TOP MAN, WABSTER!
NOW, ALL I NEED TO DO IS RECONFIGURE THE NAVIGATION COMPUTER, WHICH SHOULD ONLY TAKE A --
THERE! EVEN QUICKER THAN BEFORE! SOMETIMES I ASTOUND MYSELF!
SO NO MORE TIME SPILLAGE, NO MORE CHRONIC HYSTERESIS...


...WHATEVER HAPPENS NEXT, IT HAPPENS FOR THE FINAL TIME!
DOCTOR! WE DID IT!
YEAH, WE SHOULD BE FINE NOW, FINGERS CROSSED -- EVERYTHING THAT CAN GO WRONG HAS GONE WRONG!
THELGA
FA-CHOOM!
SPOKE TOO SOON!
THIS IS GETTING IRRITATING!
WOAH! WE ARE, LIKE, TOTALLY ON FIRE!
AND, UM, TAD OF A BAD, ALL THE EXTINGUISHERS ARE EMPTY!
DON'T WORRY, THE SOLUTION IS STARING US IN THE FACE...
OR IN THE FEET!
NO! NOT MY SPA!
SPLOOOSH!
NO-ONE'S ALLOWED TO DIE THIS TIME, REEF!
NOW FOR THE ESCAPE CAPSULES...


"...AND NO, STICKS, I DON'T MEAN TABLETS!"
NOW, AS I BELIEVE I SAID BEFORE, THERE'S ONLY ONE REMAINING ESCAPE POD AND IT'S SAYING "CYPHER IDENT REQUIRED"...
FORTUNATELY, I HAVE THE KEY!
CHILLY FEET... CHILLY FEET... TRY NOT TO THINK ABOUT THE CHILLY FEET...
YOU GOT THE KEY? BUT WHO --
SSSSSSSS
GET AWAY FROM THE ESCAPE CAPSULE, YOU... SKINNY BERK!
AND GIVE ME BACK MY NECKLACE!
PLANNING ON MAKING A DRAMATIC GETAWAY, JACEY?
BUT YOU'RE THE BAND'S MANAGER -- WHY DO YOU WANT THEM DEAD?
IF YOU REALLY WERE FROM THE LABEL, YOU'D KNOW THE ANSWER TO THAT...
EH? YOU'RE NOT FROM THE LABEL?! SURPRISE TWIST!
STICKS, YOUR MANAGER'S JUST ADMITTED THAT SHE'S BEEN TRYING TO KILL YOU -- TRY AND GET A SENSE OF PERSPECTIVE!
SHUT UP, YOU ANNOYING LITTLE SWEAT-GNOME!
I'VE HAD TO PUT UP WITH YOUR WHINING, YOUR CONSTANT LATENESS, YOUR INEXPLICABLE SMELLS, YOUR SOCKS...
I HAVE SPENT THE WORST YEARS OF MY LIFE TURNING YOU LOT INTO A SUCCESS... AND I'M NOT GOING TO LET YOU SQUANDER IT!
OH, I GET IT! VERY CLEVER!
IT'S LIKE WHEN ELVIS DIED -- SAD DAY -- AND SOMEONE SAID IT WAS A "GOOD CAREER MOVE"!
NO EVENT HORIZON
IT'S THE ONE SURE WAY TO BECOME A LEGEND, ISN'T IT? BY DYING IN TRAGIC CIRCUMSTANCES!


DON'T LOOK AT ME LIKE THAT! I HAVE YOUR BEST INTERESTS AT HEART... YOU WERE GOING TO GET DROPPED, REMEMBER?
BUT NOW THE LABEL IS PLANNING A MAJOR BACK CATALOGUE CAMPAIGN -- BOX SETS, TRIBUTE CONCERTS, THE PAKAFROON WABSTER ANTHOLOGY...
THEY'VE EVEN PUT "DIGITALLY REMASTERED" STICKERS ON ALL YOUR OLD ALBUMS!
WELL, WHAT DO YOU WANT, BOYS? YOU COULD BE THE NEXT BUDDY HOLLY, THE NEXT JOHN LENNON, THE NEXT KURT COBAIN...
OR YOU CAN GROW OLD DISGRACEFULLY... GET BALD AND FAT AND SPEND THE REST OF YOUR LIFE GOING TO PARTIES WITH SUPERMODELS YOUNG ENOUGH TO BE YOUR GRAND-DAUGHTER!
COME ON! WHO'D RATHER BURN OUT THAN FADE AWAY?
WHO WANTS TO BE A GREAT DEAD ROCK STAR?
+++ NOT ME +++
FWAB! FWAB!
K-KEEP AWAY!!!
FZZZZZTTTTT!
AAAAARGH!!!
HE DIED... FOR THE SAKE OF THE BAND! WHAT A DUDE!
NO... GIVE IT A MOMENT...


'ELLO, LADS -- THE WAB IS BACK!
HE'S ALIVE!
THANKS TO MY TINKERING! THE ELECTROSTATIC JOLT STIMULATED HIS NEURAL PATHWAYS... HE'S BEEN RE-BOOTED!
WABSTER! YOU'VE RETURNED TO US FROM BEYOND THE GRAVE!
MAN, THAT'S WHAT I CALL AN ENCORE!
HOW LONG HAVE WE BEEN STUCK IN THIS TIME LOOP THINGIE, DOC?
NOT SURE -- A COUPLE OF CENTURIES AT LEAST -- YOU'LL BE ABLE TO MAKE THE MOTHER OF ALL COMEBACKS!
THIS IS A GOLDEN OPPORTUNITY FOR ALL OF YOU -- YOU'VE BEEN STUCK IN A RUT, NOW YOU CAN FIND A NEW GROOVE!
GOOD LUCK, BOYS!
SKVOOOSH!
HAVEN'T YOU FORGOTTEN SOMETHING, THOUGH, DOCTOR...?
...WE'VE STILL GOT TO GET TO THE TARDIS!
YEAH, BUT WE'VE GOT MORE TIME NOW! I CAN HOLD MY BREATH AND --
VWORP VWORP
HIYA, ROSE...
DOCTOR?
OOH, THAT'S EMBARRASSING, I MUST'VE GONE BACK A COUPLE OF MINUTES! NEVER MIND. JUMP ABOARD AND I'LL MEET YOU HERE IN A MO...
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
PULL TO OPEN
YOU SURE THAT'S IT, DOCTOR? WE'RE NOT GONNA GO THROUGH ALL THIS AGAIN, ARE WE?
OH, NO... IT'S A DEFINITE GOODNIGHT VIENNA THIS TIME -- NO MORE REPEAT PERFORMANCES!
HMM. WONDER IF WE'LL GET A THANK-YOU IN THE SLEEVE NOTES...?
KA-CHROOOOM!!
THE END

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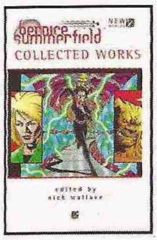

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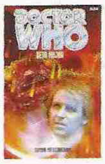

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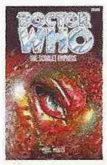
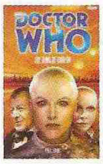

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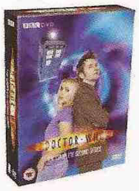

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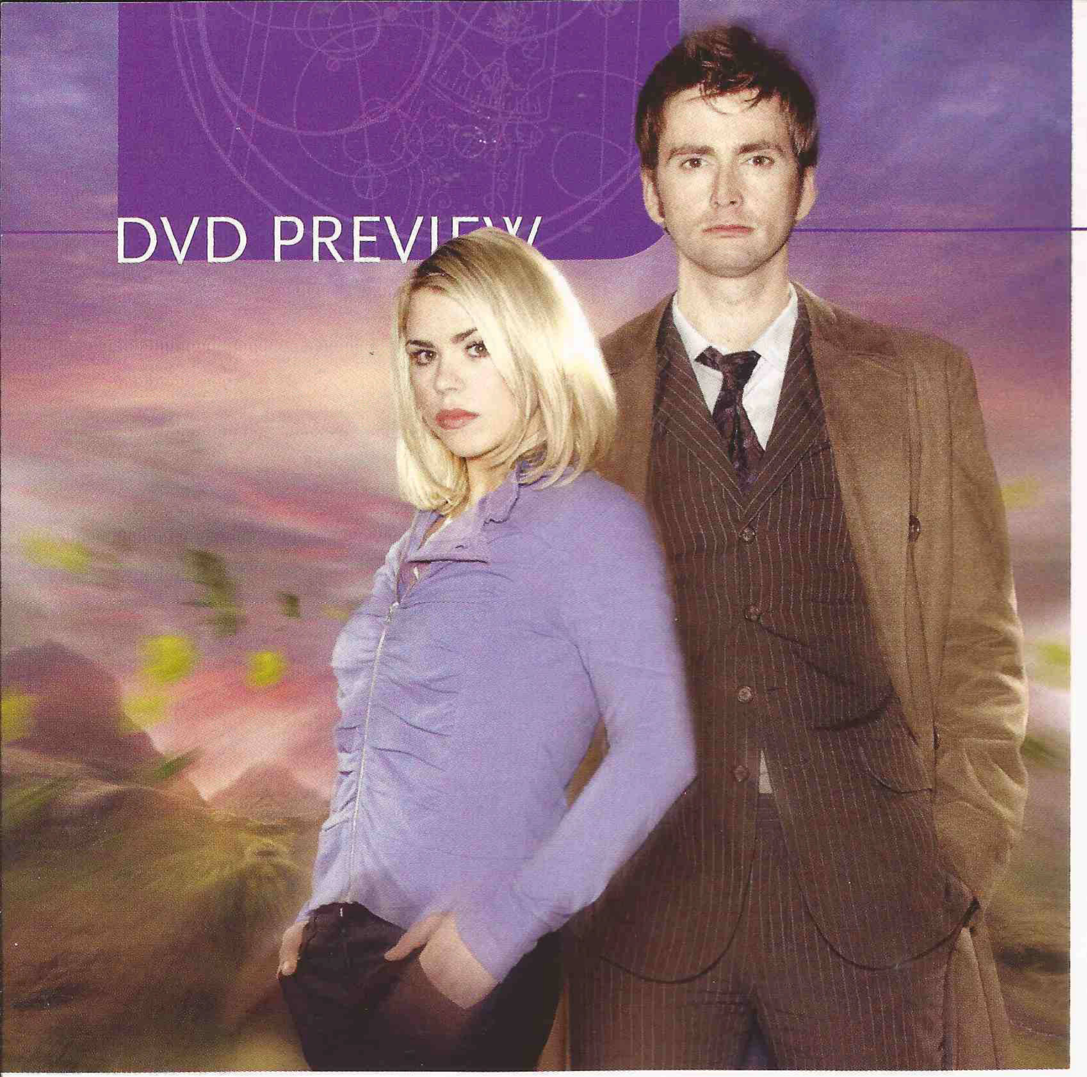

## DISC INFO

**FEATURING**
The Tenth Doctor (David Tennant), Rose Tyler (Billie Piper), Mickey Smith (Noel Clarke) and Jackie Tyler (Camille Coduri)

**WRITTEN BY**
Russell T Davies, Toby Whithouse, Steven Moffat, Tom MacRae, Mark Gatiss, Matt Jones and Matthew Graham

**FIRST BROADCAST**
25 December 2005, 15 April – 8 July 2006

**THE STORIES**

Rose Tyler has enjoyed the trip of a lifetime with her new best friend, the Doctor, but how will she cope when he changes his entire physical appearance? The TARDIS returns the pair to Earth on Christmas Eve, where Rose must face the prospect of an alien invasion without the Doctor by her side. But that's just the start of a whole new voyage of adventure...

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**EXTRA FEATURES**

- ▶ Commentaries on all 14 episodes from dozens of contributors including David Tennant, Billie Piper, Noel Clarke, Camille Coduri, Russell T Davies, Julie Gardner, Phil Collinson, James Hawes, Will Cohen, Dave Houghton, Edward Thomas, Toby Whithouse, Sophia Myles, Andrew Hayden-Smith, Graeme Harper, Nicholas Briggs, Paul Kasey, Charlie Bluett, Shaun Parkes, James Strong, Mike Jones, Ronny Jhutti, Dan Zeff, Matthew Graham, Nina Sosanya, Tracy Ann Oberman and Raji James. Five episodes feature 'In-Vision' commentaries.
- ▶ 13 episodes of *Doctor Who Confidential Cutdown*
- ▶ *Children in Need* scene
- ▶ David Tennant's Video Diaries
- ▶ Billie Piper's Video Diaries
- ▶ Out-takes
- ▶ Deleted Scenes
- ▶ 5.1 stereo sound
- ▶ Subtitles and audio description

# THE COMPLETE SECOND SERIES

**DVD** 2 | entertain | **CERT** 12 | **PRICE** £69.99 RRP | **OUT** 20 November 2006 | **PREVIEW BY** David Darlington

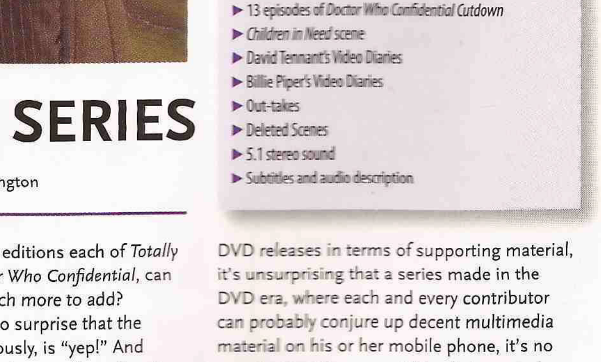
**SO. SERIES TWO OF NEW DOCTOR WHO.** Nine months on, aren't ya just sick of it? "NO!!" – says everybody. But given that we all watched these episodes over and over back in the spring, and they've been repeated and repeated on some digital channel or other ever since, and that there are 'vanilla' DVD releases out there already, there must be churls out in the world who wonder what exactly is the *need* for a big box set bumper edition of all 13 episodes plus the Christmas Special. After that lot, plus the BBC website's podcast commentaries, and 13 editions each of *Totally Doctor Who* and *Doctor Who Confidential*, can there really be that much more to add?

It should come as no surprise that the answer, rather marvellously, is "yep!" And that's notwithstanding the usual benefits of such a box set, such as the pristine picture quality and, of course, for the first time ever with this series, all 14 episodes with a proper 5.1 surround sound mix. But given the myriad possibilities that have been explored by the team responsible for the old-skool series DVD releases in terms of supporting material, it's unsurprising that a series made in the DVD era, where each and every contributor can probably conjure up decent multimedia material on his or her mobile phone, it's no surprise that there are still backstage stories hitherto untold. Most of the additional material you'll see on these discs has been produced by the team which also makes the aforementioned *Doctor Who Confidential*, under the eye of producer Gillane Seaborne.

"This year we were commissioned to produce most of the material on the box set," says Gillane. "I don't think there's any big reason as to why that is, it's just part of the natural progression that *Doctor Who Confidential* seems to get commissioned to do more things each year, and this was one

> "The commentary sessions are always a lot of fun, so we thought it would be nice to *see* the people talking, as well as hear them." Producer **Gillane Seaborne**

◀ *Outtakes on the DVD box set, and an example of the 'In-Vision' commentaries.*



▶ *The six-disc box set comes with lenticular packaging, a collectors' booklet, and fold-out artwork.*

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DT CAM
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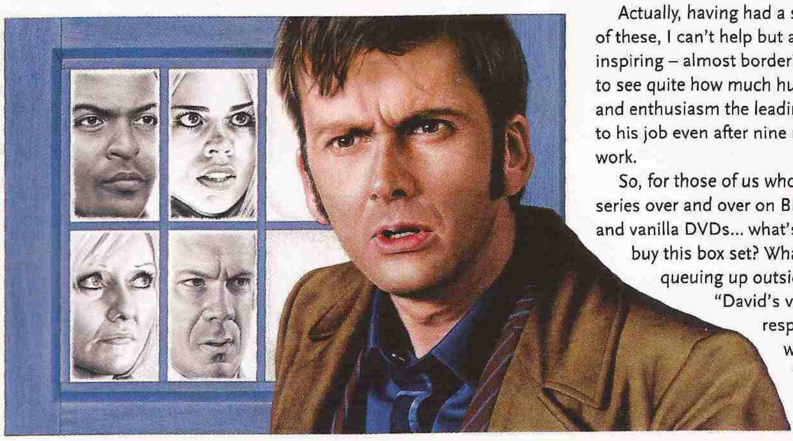
◀ *Various scenes from David Tennant's video diaries. The man recorded everything!*



▼ *Below: Artwork commissioned for the DVD booklet, from Alister Pearson.*

of them! So, yes, we've been assembling material for the box set since Series Two started, David was filming for his video diaries from the first day on set all the way through til the last day, and the *Doctor Who* production team held back deleted scenes and outtakes for us. And we were commissioned to make both the podcasts and the commentaries – the podcasts were commissioned by the BBC's *Doctor Who* website – so we were able to ensure that our commentaries for this box set were carefully and distinctly cast, to avoid doubling up of contributors from the podcast versions."

Some of these commentaries have also been video-recorded for inclusion on the box set in visual form. "The format of these is 'picture in picture'," says Gillane, "with the main picture being the episode itself, the shots of the people doing the commentary are down in the corner of the picture. We thought it would be nice to *see* the people talking – it makes it easier to see immediately who said what. The commentary recording sessions are always a lot of fun, and I think it's nice to see them happening as well as hearing them."

Fans of last year's box set will remember how much fun Billie Piper and Mark Gatiss' video diary material was – and Billie is back doing more of the same this time around. Possibly even more excitingly, so is her co-star David Tennant. Apparently there are 70 minutes of this. That can't be right, surely? David was a busy boy, working at top speed on an intense, concentrated production, for about nine months. He can't possibly have had time to produce that much material off his own bat... surely? "Yes," says Gillane Seaborne, who still sounds as amazed as anyone about this, "there really are 70 minutes of David's video diaries! And you'll be amazed at what they add to the enjoyment of the set. These are just one more access route into the production – I mean, we, the *Doctor Who Confidential* team, are on set a lot, but David is there every day. He also took the camera with him when he was off set, at home, on rehearsal days, when he was on *Blue Peter* – he even took it with him back to Scotland for Christmas! They're really well shot and thought out and have edited into really nice little films."

Actually, having had a sneak preview of these, I can't help but agree. It's rather inspiring – almost bordering on sickening! – to see quite how much humour, charm, energy and enthusiasm the leading man is bringing to his job even after nine months of non-stop work.

So, for those of us who've watched this series over and over on BBC Three, UKTV Gold and vanilla DVDs... what's the best reason to buy this box set? What should have us queuing up outside HMV at midnight? "David's video diaries," responds Gillane, with no hesitation whatsoever. "Without a shadow of a doubt." DWM

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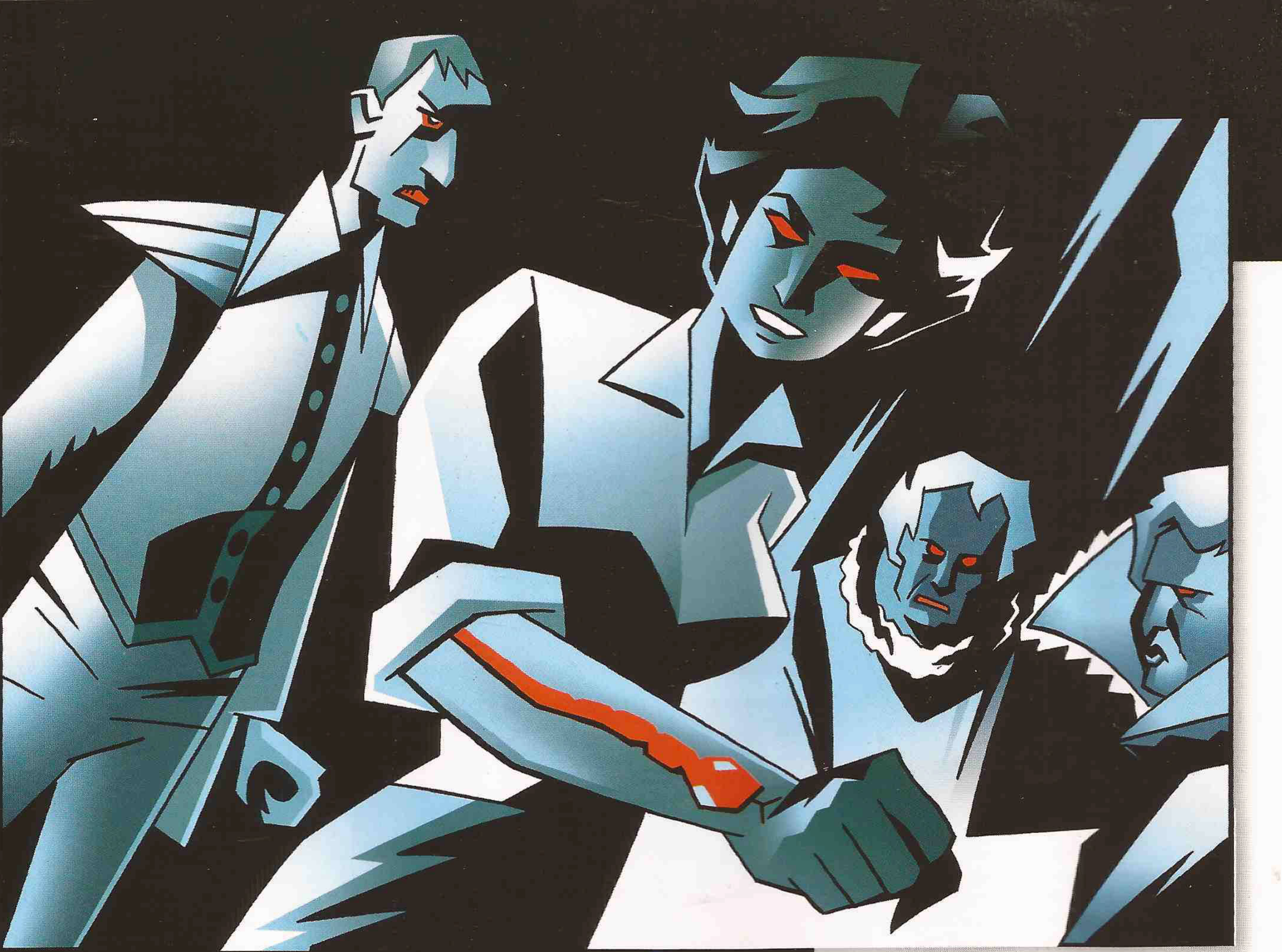


In 1999, four fans embarked on a quest to watch every episode of *Doctor Who*, in order, from the start. This is their ongoing story...

# THE TIME TEAM

Compiled by **MICHAEL PRITCHARD** Illustrations by **ADRIAN SALMON**

PETER

CLAY

JAC

RICHARD

## KINDA

Wheel turns. Time Team happy. Wheel turns. Time Team snort with derision.

Yes, the Time Team would be the first to admit that *Doctor Who* has its ups and downs. Last time they gave a rousing welcome to Peter Davison's début as the Doctor, but were less than enthusiastic about his coterie of companions. What will they make of Christopher Bailey's *Kinda*, described back in these very pages back in 1982 as 'daring to venture into areas not normally associated with programmes like *Doctor Who*'?

Part One, and the TARDIS has touched down in the forest paradise of Deva Loka, where poor Nyssa's still ill and gets packed off for a kip. “Looks like they're writing her out this time,” notes Richard. “I guess that was the only reason for her fainting.”

“Nobody's bothered to explain why she fainted,” notes Clay. “And Deva Loka must be a very sunny planet, as the Doc's suddenly got a heck of a tan!” He nods as the Doctor, Adric and Tegan explore the planet and find some spooky windchimes. “The Doctor's enthusiasm is a joy to behold.”

Peter's noticed something else. “Tegan's suddenly become the Doctor's favoured companion. She's getting all the attention and explanations, Adric's being treated like a naughty boy.”

“After *Four To Doomsday*, who can blame the Doctor?” notes Jac.

While the Doctor and his naughty boy get taken into a prefab dome set up by a survey team, Tegan falls asleep under the chimes and... something very strange happens.

“Tegan's descent into the dream world is amazing,” notes Peter agrees. “Visually stylish, unlike anything we've seen before. Director Peter Grimwade is a real find!”

Clay's speechless. “This was already brilliant, and now we're in Tegan's head! And now suddenly Tegan's a real character, and Janet Fielding's getting a chance to shine. We haven't seen this level of attention to a companion as a character in years, perhaps not since Season One.”

Richard's noticed something. “Presumably the two characters playing chess in the nightmare are representative of Adric and Nyssa playing draughts at the start of the story, and the metal structure's the TARDIS.”

“Wow!” says Peter. “So Tegan views the TARDIS as a weird shiny box and Adric and Nyssa as two smartarses that she doesn't understand. This sequence is very unsettling.”

And then another figure turns up – an evil-looking chap in old-fashioned clothes. “Is he supposed to be the Doctor?” wonders Richard.

At the Dome, the Doctor and Adric meet Sanders, head of the expedition, scientist Todd and rather jumpy second-in-command Hindle. Jac's impressed. “The dialogue is way above the usual standard in *Doctor Who*. I believe in these people instantly, and we get told the story through their interactions rather than big info-dumps.” She smiles. “This is a fascinating story – on the one hand it's a standard sci-fi Empire allegory, on the other it's a blatant fantasy which outstrips even *The Mind Robber*.”

Clay nods. “But just when you think it's a story about humans exploiting the primitive Kinda tribe, Todd shows the Doctor their necklaces in the shape of the DNA helix. They're *more* advanced than the humans, so the story gets turned on its head. Brilliant!”

Sanders sets out in the armoured TSS suit to find his missing crewmen. “There are some lovely directorial touches, like Hindle still talking as the door descends on Sanders,” says Jac. Part One ends with Hindle taking control – and he's enlisted a couple of the Kinda, and a big green gun.

As we go into Part Two, Richard's full of praise for actor Simon Rouse. "Hindle's gradual decent into madness is beautifully portrayed. Lucid and intelligent one moment, childlike the next."

"And despite all the weird events the dialogue is naturalistic and light on technobabble," says Peter. "Such a relief after recent stories."

Jac adds her voice to the chorus. "Hindle is a stunning performance, but what helps it is the balance with the Doctor's measured calm and quiet sarcasm; if he'd been alongside a manic Fourth Doctor it could have been a bit much."

In the forest, Wise Woman Panna and young Karuna meet with mute Aris. "Look!" cries Richard. "That's Adrian Mills, before his stint as a presenter on *That's Life!*"

"Panna and Karuna do sort of explain what happened to the other crewmembers," notes Clay. "They were offered the Kinda's mysterious Box and went off into the forest. That's rather more buried in the scene than usual for *Doctor Who* though."

Back in the Dome, Adric pretends to side with Hindle. "There's a turn up," sighs Peter.

"At least he's back to pretending," says Jac.

"The Doctor isn't sure which it is at first, I think," notes Clay. "He's got a very funny facial expression when Adric 'goes over'. And I love the paranoid Hindle ranting about danger from the trees. In a normal story that would be it, just another base under siege, but the cliché's inverted again. The Dome is only under threat from the people inside it."

> "Suddenly Tegan's a real character, and Janet Fielding gets a chance to shine. We haven't seen such attention to a companion in years..." **CLAY**

Tegan wakes from her nightmare a changed woman, having agreed to lend her form to a destructve force – the Mara – in her mind. "Janet Fielding's going for it," notes Clay.

"Not just evil but sexy-evil," says Peter.

Jac's intrigued as sexy Tegan drops apples on Aris's head. "Yet another Christian reference, alongside the trees, serpents, temptations, Hindle quoting from the hymn *Abide with Me*... I'm not quite sure how it sits with all the female power and mind-opening stuff."

Sanders returns with the Box – and Hindle orders the Doctor to open it, though whatever's inside has turned Sanders from bluff military man to a child. As the Doctor flicks the catch, the theme screams in... "Stunning cliffhanger!" cries Richard. "Very simple, and Todd's petrified scream gives nothing away." Into Part Three – "And it's brilliantly resolved," says Peter. "Who'd have guessed the revelation to be a Jack-in-the-Box and a telepathic Deva Loka Tourist Board video?"

The Doctor and Todd leg it into the forest. "Nerys Hughes is wonderful as Todd, totally shedding her *Liver Birds* image," says Richard.

"Peter Davison seems settled in the role of the Doctor," notes Peter as the Doctor meets the Kinda. "His Doctor's gentle, unassuming, wise, but never quite in control of the situation."

"He's great with Todd," says Clay. "They're almost flirty. I wish she'd join him in the TARDIS!"

The Doctor and Todd reach Panna's cave, where she weaves a mystic vision of the future. "Ooh, a prophecy," notes Jac. "That goes against the rationalist ethos of the series. Intriguing."

"But the Kinda are so advanced, it probably just looks like magic to us," reckons Clay.

The story gets surreal again. Richard approves. "I love the clocks and the hourglasses used in the vision. There's a real feeling of time running out before some major event happening, but it's obscure enough to keep you guessing."

"Another great cliffhanger," says Jac as the episode ends. "Panna's death is a really bleak, shock ending – much more so than an alien reveal or a 'die, Doctor, die!'"

Part Four sees the Doctor and Todd racing back to the Dome to stop Aris' Mara-inspired attack. After Adric sees Aris off in the TSS they must deal with Hindle. "There's some wonderful interplay here between Todd and Hindle," says Richard. "She's got the psychology of Hindle spot on. Telling him not to open the box is the only way to make sure that he does!"

But there's still the Mara to deal with. And the Doctor's got the answer... put Aris in a circle of mirrors and drive out the snake possessing him. An awkward silence falls over the Team as the Mara emerges in all its magenta, *papier mâché* glory. "Well," says Richard. "Perhaps if they'd chosen a darker and more threatening colour than pink..."

"A depressingly unconvincing effect," agrees Peter. "Tegan's nonplussed look says it all."

## CLICHÉ COUNTER

Deaths on screen so far

00850

One or more of the regular cast rendered unconscious

00171

One or more of the regular cast incarcerated

00226

"You know what?" says Jac. "I don't think it's that bad. It's not good, but it doesn't bother me at all. The forest's very fake too, but when the script is this good, who cares?"

As Nyssa steps from the TARDIS, it's time for the Doctor to stop livin' la Deva Loka. ("Don't use that joke, Michael, it'll come straight out," threatens Clay.)

Jac sums up. "That was superb. On the surface, very different to my previous favourites like *The Seeds of Doom* or *The Talons of Weng-Chiang*. But then, it had fantastic characters, cracking dialogue and an intriguing plot. So maybe not that different at all."

"Staggeringly good," agrees Clay. "I hope the series goes in this direction for a while. So fresh and exciting!"

## THE VISITATION

A very different setting greets the Team at the start of the next story – as a seventeenth-century country family get cut down by an alien housebreaker. "Hooray!" whoops Peter. "We haven't had a proper historical setting since *Horror of Fang Rock*! And dear old John Savident as the Squire – never knowingly underplayed. "'Strange lights in the sky never bode well for the future, I say they never bode well for the future!'"

"Another joke that's coming straight out," grumbles Clay.

The door of the manor crashes open to reveal a rather glittery android. "Oooh, it's just *so* eighties!" cries Jac.

Cut to the TARDIS, and Jac's not happy. "Three companions, chats in TARDIS bedrooms about the last adventure, an irritable Doctor trying to get back to present-day Earth... how very Hartnell! Unfortunately, though, these scenes are really embarrassing. *Really* embarrassing."

Clay nods. "It's gone *Brady Bunch* again. I see Nyssa's reading *Woman's Realm*."

"Gah!" cries Peter. "Just when I was getting to like Tegan she's regressed to her bickering, silly self again. You've travelled back in time, woman, enjoy it!"

Out in the woods, our heroes are mobbed by plague-fearing villagers. "They must have been practising their abilities as a crack fighting team in the TARDIS gym before now," hoots Clay.

Rescue comes from actor-turned-highwayman Richard Mace, played by Michael Robbins. "What a wonderful voice Michael Robbins has – rich and deliciously fruity," says Richard.

"60 a day, I reckon," says Peter.

"I'm not at all sure about him," says Clay. "He seems a bit reserved and expressionless for the lines he's been given. You want somebody bigger and more outrageous. John Savident, in fact!"

The trail of alien technology leads Mace and the crew to the manor house. "Blimey, this is such a linear story," notes Clay. "Coming off the back of the confusion and technobabble of the last season I should be pleased, but it's so clichéd and very flatly directed."

"The Doctor's getting great lines, though," says Peter. "Like when Nyssa points out that the aliens might not have arms to twist and he says 'I'll find something!'"

The episode ends with a mysterious figure locking the travellers on a staircase, and the Doctor vanishing. "Why bother to conceal the android from us? We saw it in the first scene!" asks Jac.

Clay perks up a little in Part Two. "The effect of the Doctor and co walking through the brick wall into the alien base is done casually brilliantly."

And then the android attacks, disguised as the Grim Reaper. "I could have understood it better if the android was disguised as Death when we first saw it, and then we got a 'reveal'," notes Jac. "As it is, the disguise seems a bit pointless."

Tegan and Adric are zapped while the others escape. "Another weak fight scene," says Clay. "Everybody just hangs about, including the android. A robot disguised as the Grim Reaper is a great idea, but the mask isn't scary enough and it's shot as if it was a stage play. Then Nyssa and the Doctor talk to Mace very calmly upstairs as if nothing's happened. Gah!"

"The entrance to the alien ship is really effective," notes Richard. "Though if the ship's buried below ground and the escape hatch is at the lowest end, how does the Doctor get through it when the villagers attack?"

"The inside's like an empty 80s disco," says Clay. "Too big to fit inside the ship we saw outside, which had a totally different design."

In the cellar an alien Terileptil menaces Tegan and Adric. "It looks like the Terileptil mask has some animatronics," notes Richard. "A first for *Doctor Who*."

"The prosthetics are great," agrees Peter. "And he's a cultured, clever alien, which is a change. Shame he's got such tacky taste in androids."

"Shame his first reveal was in a casual long-shot, as if he was a minor character," frowns Clay.

Nyssa gets sent off to the TARDIS to build a vibrating machine (Jac looks to Peter – "Watch it!"), while the Doctor and Mace are threatened with decapitation by more angry villagers. Thankfully the village headman is there to rescue them. Unfortunately he's been possessed by the Terileptils.

"The setting's underused," notes Clay. "Apart from the first scene, this story could be set anywhere, and it's become just a series of escapes and captures and escapes with various characters running about between the different sets."

The Doctor confronts the Terileptil Leader – and the sonic screwdriver goes up in flames! "Goodness!" cries Richard. "Is that wise? I suppose it can be a bit of a cure-all sometimes."

"Ah, he can always build another one, like Romana did," reckons Peter.

The Terileptil reveals his plan – to wipe out humanity with a deadly new strain of the plague injected into his pet rats. "How come the Terileptil has loads of nicely taped up cardboard boxes in his cellar?" asks Richard.

"The Terileptil is a cultured, clever alien, which makes a change. Plus he looks great!" **PETER**

"Obviously he bought his rats from Ye Olde Amazon.co.uk," Peter reckons.

"And now the villain's left the Doctor in a trap while he has 'more important business to attend to'," sighs Clay. "How many clichés can you fit into one story?"

Into Part Four and in the TARDIS, Nyssa and Adric are menaced by the android. "The second story in a row where Nyssa's had nothing to do," notes Peter. "She's spent most of this story building her vibrating whatnot."

"Though those scenes are hilarious," points out Clay. "As if the story wasn't dull enough, we keep cutting back to Nyssa testing her stereo. And I love her turning to the camera when Adric gets grabbed and saying '*Oh no!*'"

"I've got it!" cries Jac. "Nyssa is K9! Always being left in the TARDIS for whole episodes, but occasionally being used to do something scientific. The only difference is K9 was more fun."

"The writers don't know what to do with three companions," reckons Richard. "So they write them out and invent their own, like Todd and Mace, who are much more interesting!"

With the android vibrated, Adric flies the TARDIS up to the manor to pick up the others. "Pish!" Jac splutters. "Even the Doctor can't manage short hops with any degree of accuracy!"

"The TARDIS is far more of a plot convenience nowadays than the sonic screwdriver," says Clay. "Oh, it's off again..."

The TARDIS follows the Terileptil to a bakery in London – and the Team gasp. "The sets of seventeenth-century London are incredible," raves Richard. "And they look even more gorgeous for being shot on film."

Clay perks up. "After four episodes of running about in the woods, some genuine atmosphere."

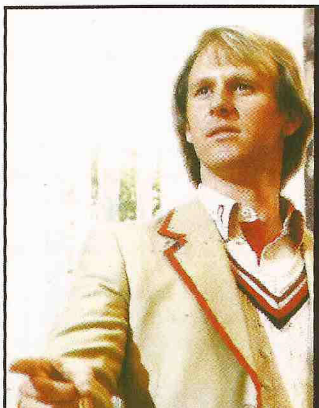
And then – an alien gun explodes, the bakery catches fire, and the Terileptil Leader and his mates go up in flame. "A bit nasty, watching the Terileptil leader burning to death," says Richard.

"Really not on," says Jac. "A creature dying in agony doesn't belong in a family show."

As the TARDIS fades from Pudding Lane, Clay goes first in summing up *The Visitation*. "Sorry, I thought it was pretty horrid. Cliché-packed and very badly realised. It felt like a writer doing a 'typical' *Doctor Who* story from vague memories of 70s stories. Not pacy enough, not scary enough."

The others are more positive. "The most traditional story in ages," enthuses Peter. "The first time the Doctor's visited a recognisable historical event since the black & white days! Marvellous."

"I enjoyed it too," says Jac. "But it suffered coming after *Kinda*, a beautiful story with not a cliché in sight."



## AND YOU SAID...

"*Doctor Who*'s done the 'dangers of progress and exploration' message many times before, but its core has always been about individuality; *Kinda*'s preaching that that all progress from speech upwards is horrid and only leads to destruction, so people are much better off as happy sheep, is despairingly poor."
**ALEX WILCOCK** ISLE OF DOGS

"There's a lot of surrealism going on in stories recently. This time they seem to have found a way of doing it that's still artistic and yet not as impenetrable to the average viewer as something like *Warriors' Gate* probably was."
**STEVE MANFRED** WISCONSIN, USA

"Several stand-out pieces stop *Kinda* becoming one For Nerds Only: Hindle's increasing paranoia, the 'Open the Box' scene and the nightmare prophecy. It's a shame about that snake, but the director succeeds in working round it."
**ROBIN CALVERT** E-MAIL

"This is an old-fashioned Robert Holmes-style sci-fi historical, but is presented in the archetypal humourless early eighties *Doctor Who* style, robbing it of much of the potential enjoyment."
**ROBERT KEELEY** E-MAIL

"Nyssa's habit of recognising every sodding thing from across the Universe, including soliton gas and 'standard' powerpacks, when she'd never travelled further than her flower grove, is by now immensely irritating!"
**ALEX WILCOCK** ISLE OF DOGS

"My favourite moment in all of *Doctor Who* is when Richard Mace says the object of his desire is a horse! Pervert!"
**STEPHEN MARTIN** HINCKLEY

"Everyone seems worried that the rats don't escape – of course, the actual plague-carrying fleas could probably squeeze through those cage bars..."
**DARREN BARRATT** BEAMINSTER

I wish the whole story had been set in Pudding Lane. And made on film!"
**RACHEL DAY** STOCKTON

### JOIN THE TEAM...

In DWM 378 the Time Team will welcome in 2007 by watching *Time-Flight* and *Arc of Infinity* – and we want to hear *your* views on these stories too! Please send them to the editorial address on p10, or by email to *dwm@panini.co.uk* (marked 'Time Team' in the subject line) by 15 December 2006.

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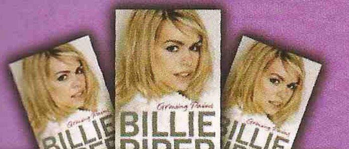

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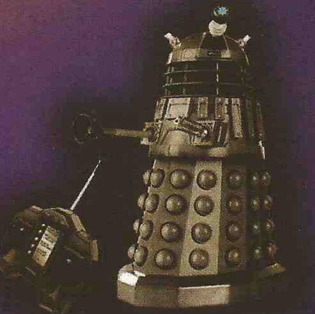

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# THE FACT OF FICTION

**MARK WYMAN** UNCOVERS EVERYTHING YOU NEVER KNEW ABOUT YOUR FAVOURITE **DOCTOR WHO** STORIES...

# THE AWAKENING

*"The toast of Little Hodcombe..."*

**HERE IN THE TWENTY-FIRST CENTURY, EVEN** dyed-in-the-wool fans should have acclimatised by now to the rhythm of a new *Doctor Who* season. Each week, viewers both young and... well, less young, get around 45 minutes of breezy adventure (Christmas is a special time, of course). The typical weekly story features a recognisable Britain and a relative of the Doctor's female companion. With the 45 minutes' action complete, next week's listings magazines reveal a different story title. This busy pace has taken some getting used to for old-school followers. After all, the BBC never made stories paced that way before 2005, did they?

Well, actually, sometimes they did, and *The Awakening* is a key example. While one weekly dose of 25 minutes' time-travel was standard until 1981, the 25-minute episodes starring Peter Davison's Fifth Doctor were broadcast at the rate of two per week. For viewers during his three seasons, Davison was the weekday Doctor: the days chosen by BBC1 schedulers kept changing, but the frequency remained the same. Thus, allowing for cliffhangers and title sequences, each week saw around 45 minutes of new action. Meanwhile, one story in each season – *Black Orchid* in 1982, *The King's Demons* in 1983 and *The Awakening* in 1984 – was produced to occupy just two 25-minute slots, rather than the standard four. Those three shorter stories had one transmission week each, and were all set at a recognisable point in British history.

*The Awakening* comes closest to the Eccleston/Tennant blueprint. The clincher is the appearance, however understated, of Andrew Verney – grandfather to Australian companion Tegan, and the reason for the Fifth Doctor's visit to Little Hodcombe. Who says that featuring family ties began with Rose Tyler? When Tegan made her debut in *Logopolis* (1981), we met her ill-fated Auntie Vanessa in London, and in *Arc of Infinity* (1983), Tegan was seeking her cousin Colin. For a series that began in 1963 with the Doctor as Grandfather to Susan, family connections are nothing new; it's just that latterly they foster character development rather than plot devices. Andrew Verney has little to do or say in *The Awakening*.

Quite apart from Verney's bafflingly marginal presence, *The Awakening* would probably not pass muster through the offices of BBC Wales today. Its narrative flow betrays the result of squeezing into a pint pot a story too insubstantial to fill a quart. Still, there's much to enjoy, especially its usage of English history and traditions via the Civil War, and frankly some atmospheric midsummer spookiness never goes amiss...

**MARK WYMAN**

## PART ONE

Broadcast: 19 January 1984

**Seeking her friend Ben Wolsey, modern schoolteacher Jane Hampden (Polly James) is menaced in his stable-yard by riders dressed for a seventeenth-century battle. Wolsey (Glyn Houston) tries to reassure her, but Jane protests to the leader, Sir George Hutchinson (Denis Lill), that his war games have put their village in turmoil. Hutchinson vows to have one last battle.**

Several previous film and TV dramas shared the title *The Awakening*. These ranged from a silent DW Griffith short (1909) to an internationally released 1980 horror film helmed by Mike Newell who, more recently, directed David Tennant in *Harry Potter and the Goblet of Fire* (2005). In the Newell film, an adaptation of Bram Stoker's *The Jewel of Seven Stars*, archaeologist Charlton Heston discovers his daughter is possessed by the spirit of an ancient Egyptian queen. The movie had no apparent impact in the UK, where it was called *The Wakening*. However, its theme of a promised re-animation which never fully materialises – it's a mummy film with no mummy! – is perhaps not so different.

The working title for *The Awakening*, Eric Pringle's only *Doctor Who* serial, was *War Game*. Pringle had been commissioned for the series before, in 1975, after penning occasional episodes of dramas such as HTV's *The Pretender* (1972), an adventure set in England's turbulent 1680s. Around six years after his 1975 story fell through Pringle, encouraged by his literary editor Peter Bryant (the recently deceased 1960s *Doctor Who* producer) sent two unsolicited ideas to script-editor Eric Saward. One, *War Game*, drew on England's even more turbulent 1640s and contained all the key elements of *The Awakening*. The other, *The Darkness*, proceeded no further, but Saward gave Pringle the go-ahead to expand *War Game* into a four-part storyline in March 1982.

One year later, Saward concluded that the story merited only two 25-minute episodes, and undertook extensive script rewrites as *The Awakening* entered pre-production. Unusually in Peter Davison's era, no old foe's return was concealed by the title. This was the first TV story since *Black Orchid* – broadcast almost two years previously – to feature no rematches.

Speaking of old foes, long-term confusion reigned about whether one of Pringle's 1981 submissions had featured the Daleks. That was almost certainly through a mistaken mash-up, within fan circles, of two working titles: *War Game* and *Warhead*. The latter really belonged to Saward's self-penned script that emerged as the TV story *Resurrection of the Daleks*, broadcast just after *The Awakening* in February 1984. Saward's Dalek story had initially been scripted as the finale to 1983's 20th anniversary season, with filming scheduled under the *Warhead* title in January 1983. However, thanks to the knock-on effect of studio sessions being cancelled through strike action at the BBC, its production – and the Daleks' return – was postponed until the twenty-first season.

*War Game* would have been caused even more confusion as a broadcast title, thanks to the Second Doctor's epic swansong titled *The War Games* (1969). That one spanned ten episodes as opposed to *The Awakening*'s energetic two.

Michael Owen Morris also made his début as director here; he became an established TV director, working with Davison as period detective *Campion* in 1989, but did not return to *Doctor Who*.

**In the TARDIS, the Doctor (Peter Davison) reassures Tegan (Janet Fielding) that they are heading for England to visit her grandfather, but their landing is shaken by an energy field.**

Having sacrificed his old ensemble in the previous TV story *Warriors of the Deep* (1984), the Doctor sports a new variation on his Edwardian cricketing gear. There are broader red stripes on both sweater and trousers, and a green lining on his shirt collar.

Added to Pringle's eventual two episodes by Saward was a TARDIS scene featuring Tegan and the rather immobile robot Kamelion, seen in 1983's historical two-parter *The King's Demons*. Although duly recorded as a pre-landing scene, it was reluctantly dropped in post-production. Even so, the hectic Part One ran almost a minute beyond the usual transmission slot.

Kamelion's scene goes unmentioned in Pringle's book adaptation (Target Books/WH Allen, 1985), which relates the broadcast scenes in precise and faithful sequence, with nearly all spoken dialogue reproduced verbatim. Yet if Saward rewrote the scripts as extensively as he later claimed, then whose was the printed dialogue?

On his first page, Pringle refers to the village being "tucked away... deep in the lush Dorset hinterland"; probably a retrospective acknowledgement that location filming took place near England's South coast. Saward himself grew up in Northumberland, farmed for a while there and in Gloucestershire and was based in Cumbria when *The Awakening* was written. No county is named on screen, so were any of those areas his imagined setting?

**A ragged, disfigured man glimpsed in the crumbling church crypt where the TARDIS lands makes Tegan doubt the century, but Turlough (Mark Strickson) confirms the Time Monitor showed 1984.**

When does Tegan see the man's clothes clearly in the gloomy, dusty crypt? Why does he remain nameless? What caused his disfigurement? It would have been nice to know, but any such explanations did not make the final cut.

**In a wood-panelled parlour, immaculately furnished in seventeenth-century style, the cavalier Sir George tells Jane that everyone else in the isolated village is taking part in the war games.**

Despite Sir George's commanding air, this is Wolsey's farmhouse parlour – his "pride and joy". We never visit Sir George's house, and there's no room for an exterior shot of Wolsey's yet.

Glyn Houston and Denis Lill both appeared in leading roles as academics alongside the previous Doctor, Tom Baker: Houston as Professor Watson in *The Hand* ►

### KEY TO SYMBOLS

- TITLE
- SOURCES
- SCRIPT
- SHOOTING
- CAST & CREW
- CONNECTIONS
- EDITING
- MUSIC
- SPECIAL EFFECTS
- MONSTERS
- VILLAINS
- NOVELISATION
- OOPS!
- SPECULATION

▲ *Who is the mystery mugger? We dunno either!*

▼ *The Doctor speaks treason – fluently!*

*of Fear* (1976), and Lill was villainous Dr Fendelman in *Image of the Fendahl* (1977).

As yet, the only clues to the war games' period are visual. None of these characters will mention Cavaliers or Roundheads. However, while Sir George and Willow wear red sashes around their waist, Wolsey's is clearly orange. In a conflict that erupted without uniformed armies, that's a truer reflection of how opponents distinguished themselves than their headgear – despite Wolsey's matching the popular idea of what 'Roundhead' means.

**In the derelict church, the Doctor notes an interesting woodcut that probably represents the Devil chasing a man. As they leave, the cracked wall by the pulpit belches smoke...**

The impressive and sizeable church studio set, plus Wolsey's parlour, are the highlights of set designer Barry Newbery's final credited work on *Doctor Who;* Newbery worked on 14 adventures in all, including the very first episode, *An Unearthly Child* (1963).

**At the churchyard gate, the travellers are captured by wargaming riders and soldiers. Their stern 'Sergeant' Willow (Jack Gallagher) declares that the village, Little Hodcombe, is a closed zone. When Tegan mentions visiting her grandfather, Willow escorts them to Sir George.**

In a rare variation from the broadcast, Pringle's book reverses the joke about the church's isolation so that Tegan asks it and Turlough answers with the reference to planning permission.

Location filming for the serial was based around the Dorset/Hampshire borders for five days (18-22 July 1983). Sequences were filmed in three different villages and adjacent farms. The first accessible location seen is the church at Shapwick, lying by the river Stour near Blandford Forum in Dorset. Tales of the river flooding this church include one where a sudden rise in water level saw a coffin float away during a burial! Like most English village churches, it was built well before the seventeenth century, suiting the time-scale of the story's long-term alien presence. In *The Buildings of England: Dorset* (Penguin, 1972) seminal architectural historian Nikolaus Pevsner dated the tower and nave of Shapwick's church to the Decorative period (around 1290-1350).

**Willow pushes the trespassers into 'Colonel' Wolsey's replicated parlour. Tegan causes alarm by naming her grandfather: local historian Andrew Verney has been missing for days. Turlough follows a distraught Tegan outside, but the Doctor is held at pistol-point by Willow until Sir George urges more respect, before explaining their local "celebration" of the English Civil War.**

▲ *Colonel Wolsey (Glyn Houston) brings a smidge of sanity to procedings.*

▲ *Turlough is grabbed by the roundheads. Ouch!*

THEY THOUGHT THEY HAD BURIED HIM FOREVER
THE AWAKENING

▼ *The Doctor tries to calm a distraught Will Chandler (Keith Jayne).*

Lill glances at Houston when he mentions the Parliamentary force, although the shot used obscures this fleeting acknowledgement of division. Presumably, as no other villagers are seen wearing orange, Wolsey's forces are elsewhere, waiting to play the outsiders of 1643.

Conflicts between forces loyal to the King of Great Britain and Ireland or to his Parliaments (and, eventually, Oliver Cromwell) enveloped the British Isles between the late 1630s and the monarchy's restoration in 1660. The islands even briefly became one republic. Repeated involvement by Scottish forces and violent interplay with a rising in Ireland mean there was no separate 'English' civil war; the term betrays Hutchinson's blinkered perspective. Some modern historians have chosen the term 'Wars of the Three Kingdoms' instead, for Charles I was King of England, Scotland and Ireland.

On 13 July 1643, a Parliamentary force and a Royalist regiment destroyed each other – and Little Hodcombe, says Sir George, On that exact date occurred the historic Battle of Roundway Down, near the Wiltshire town of Devizes. Royalists would have celebrated the outcome, their forces crushing Parliament's via two fierce cavalry attacks that left 600 dead and 1000 prisoners. That summer, the Royalists held the initiative but would not repeat such military success in the 1640s.

Pringle probably chose his villagers' family names to imply ancestors who were significant Civil War figures. Jane Hampden is our 1980s schoolteacher: John Hampden was an adamant Parliamentarian. Prosecuted for opposing a key royal policy, Ship Money, in 1637, he was among the five MPs whom Charles I tried to arrest at Westminster in January 1642. When conflict began, Hampden raised a troop in his native Buckinghamshire and became a martyr after dying of wounds two weeks before the battle at Roundway Down – sorry, Little Hodcombe.

Meanwhile, the surname Hutchinson was notable in Nottingham, where Charles signalled open conflict by raising his standard in August 1642. The King never captured the city, for Nottingham was defended stoutly by Colonel John Hutchinson who, like Sir George, was a local landowner. He became Governor of Nottingham Castle and twice repulsed Royalist attackers. Despite his different character, Pringle's Hutchinson somehow resembles an updated Sheriff of Nottingham, as in *Robin Hood*. The real Colonel Hutchinson went on to sign Charles I's death warrant as an MP in 1649.

**The Doctor dodges further detention and pursues his companions. Sir George doubles the perimeter guard,**

**planning something special for Tegan. When Jane protests against such illegality, Sir George is confident that, as local magistrate, he will find himself innocent.**

Given his 1643 obsession, Hutchinson's rather autocratic claim is not so far-fetched. Local government and legal action were largely run by landowners of Sir George's standing, several being both MPs and JPs (Justices of the Peace). Many such gentry supported Parliament in reaction to the King's personal rule; bad news for Royalists, since they also controlled the local militias, just as Sir George now does via his war games.

If Little Hodcombe were, like Shapwick, in east Dorset, then Jane's courageous dissent reflects the local defiance of Lady Bankes, who withstood two long Parliamentary sieges of her home, Corfe Castle, without her husband. Corfe only fell in 1646 and is now a picturesque ruin owned by the National Trust – which also runs the superb house at Kingston Lacy, only three miles from Shapwick, which the Bankes built after Charles II's restoration.

**When the disfigured man snatches Tegan's handbag, she follows him into the barn and is locked in. A terrifying apparition of an old man appears, surrounded by sparkling lights. Turlough forces the door and they escape.**

The simple computer-generated matrix of lights that surround (and precede) each apparition no doubt reflects the centuries-old and long-dormant alien technology involved. Or perhaps, as some wags observed, it was generated on a BBC Micro – leading-edge consumer gear for the 1980s!

The Doctor's collision with the thief is the first action from the most prominent village location. This is Martin, east of Blandford on the Hampshire side of the border. The weather on the intensive day's shooting there proved far sunnier than in Shapwick; compare the dull skies behind the (Shapwick) village cross when Wolsey recommends ringing for more men. The distant image of Shapwick church toward which the Doctor runs was a glass painting placed for the camera in Martin.

▲▼ *Top and below: The Doctor is recaptured by Willow's troopers and promised a ringside seat at the May Queen's burning...*

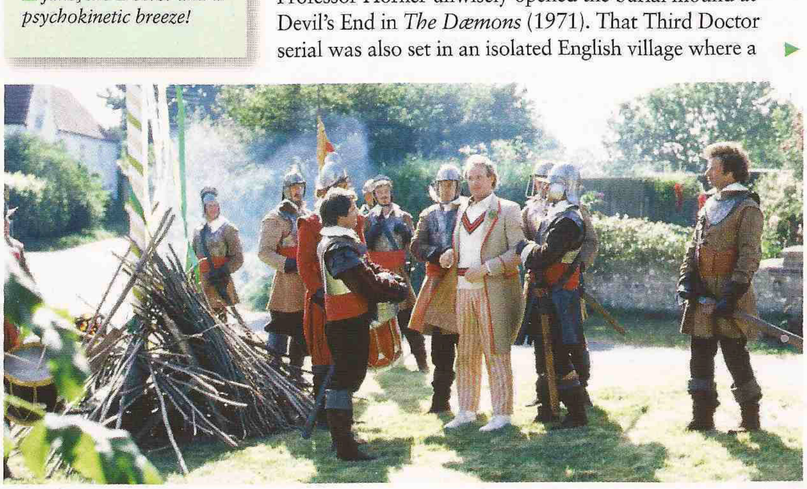
▲ *Jane, the Doctor and a psychokinetic breeze!*

**Returning to the church against Sir George's advice, the Doctor is overwhelmed by the sensations of battle – until another young man in poor seventeenth-century clothes emerges from a priest's hole. This is Will Chandler (Keith Jayne), for whom the year is still 1643.**

"Doctor bain't a proper name," says the rustic youth, meaning "isn't". Although the dialect is not too specific, it suggests Jayne was encouraged to play Will as if from either Gloucestershire, where Pringle had once lived, or from a Wessex county such as Dorset.

**When Wolsey returns without Tegan, Sir George – obsessively kneading a strange ball – insists that Hodcombe needs a Queen of the May. Jane is alarmed, knowing her traditional fate.**

The essentially pagan traditions surrounding May Day and summer's arrival endure even in urban Britain today. Since 1988 in Edinburgh, a thriving annual Beltane Fire Festival sees the May Queen light a purifying bonfire (but not get burned herself!). Beltane, the ancient festival of the night before May Day, was when Professor Horner unwisely opened the burial mound at Devil's End in *The Dæmons* (1971). That Third Doctor serial was also set in an isolated English village where a ▶



◀ folk-tale representation of the Devil comes to life...

To a breathless Tegan and Turlough, the Doctor explains that "a confusion in time" has connected 1643 and 1984. Centuries-old figures, including Will, are psychic projections requiring an alien power-source. The Doctor finds a gargoyle-like etching, from which Will recoils; he saw the Malus make the fighting worse in 1643. Underneath the etched stone lies a secret passage – which Jane is entering at its other end, in Wolsey's house.

Will describes how the Malus appeared "from nowhere" as Roundheads and Cavaliers battled in church – the only broadcast mention of the nicknames for the opposing forces. But that doesn't mean the Malus wasn't lying dormant in Little Hodcombe before 1643...

The Doctor tells Will firmly that the Malus is a superstition. Where has the Doctor heard of it before? This is its first mention, and as yet he hasn't worked out what it might be. The invented name 'Malus' clearly invokes the Latin 'male' (meaning bad), as in malice, malfunction, etc. Unfortunately Malus is a genuine biological classification... for the genus of species that includes all the world's apple trees.

Tegan and Turlough leave the church overground. At a river ford, they separate but Wolsey catches Tegan. Willow orders her to wear the green-white dress of their May Queen.

Tegan's capture was the first sequence filmed, at a ford in the least used of the three villages; Tarrant Monkton, five miles north of Shapwick – a 'tiny village of nothing but diminutive thatched cottages', according to Pevsner's book. Also on location that week for the BBC; *The Two Ronnies, Bergerac*, and rather crucially given the finite availability of seventeenth-century props and costumes, *By the Sword Divided*, a ten-part Civil War drama for autumn 1983!

In times past, the May Queen was often an adult like Tegan. Combining her 'coronation' with role-playing skirmishes was not unknown; in 1726 writer George Waldron described how, on May morning on the Isle of Man, the followers of the Queen of May and the Queen of Winter 'meet on a common, and their trains engage in a mock battle'. If the Winter Queen's forces won, the May Queen was captured and ransomed for the value of the festivities.

Jane encounters the Doctor and Will in the underground passage, recently discovered by local historian Andrew Verney. Sir George, failing to locate them, leaves the spongy ball behind. The Doctor identifies the soft metal's extraterrestrial origins – it arrived on a reconnaissance vehicle from Hakol, where psychic energy has been harnessed like electricity – for the incredulous Jane.

It's the audio equivalent of blink-and-you'll-miss-it: a quick-fire continuity reference added by Saward to the aliens in his own seventeenth-century story *The Visitation* (1982; *Fact of Fiction*, **DWM** 339). Recognising the malleable tinclavic, the Doctor explains hurriedly that the Terileptils (Saward's creations, led by a former convict from Raaga) mine it primarily for the people of Hakol. It's crucial in helping him deduce the Malus' origin.

The Doctor spends much of his time in Little Hodcombe with Jane and/or Will, as if they have honorary companion status. Indeed producer John Nathan-Turner, observing the dynamics with diminutive Keith Jayne as Will, briefly considered retaining him as a companion. In contrast, Mark Strickson's over-riding memory of *The Awakening* was of being locked in a barn (see Part Two). There's not much plot driven by the established companions, Turlough or Tegan – even the Australian's protests about being May Queen have little effect. Still, they do get lots of exercise running around the various villages!

Jane confirms that Verney was researching the supposedly mythical Malus. The crack in the pulpit wall widens and the Doctor, fascinated, pulls more masonry away. Amid billowing smoke, a huge grey devilish face and glowing green eyes appear. The Doctor is overwhelmed by the sound and fury of the awakened Malus...

Jane's screamed "Doctoorrrrr!" is held for six seconds as the theme crashes in, which may be an all-time record. Is it coincidental that Polly James, former star of popular BBC comedy *The Liver Birds*, becomes a one-off, mature companion for the young-looking Fifth Doctor? That's exactly what her sitcom co-star Nerys Hughes did alongside Peter Davison as Todd in *Kinda* (1981).

## PART TWO

Broadcast: 20 January 1984

The noise subsides and Jane and Will drag the dazed Doctor to safety. As the monstrous, roaring face emerges, the Doctor points out the pulpit depiction of the Malus.

*Doctor Who* has seen numerous representations of aliens believed to be the Devil; Azal in *The Dæmons* (1971), Sutekh in *Pyramids of Mars* (1975), who the Doctor says was also named Satan, and most spectacularly the Beast in *The Satan Pit* (2006) – voiced, as Sutekh was, by Gabriel Woolf.

When the disfigured thief reappears, his projection reforms as a ghostly, sword-wielding cavalier. Will flees as Jane and the Doctor return underground. Turlough, observing soldiers prepare a maypole for burning on the village green, is captured. Imprisoned in a barn, Turlough meets elderly Andrew Verney (Frederick Hall) – detained having told "deranged" Sir George that the Malus was no legend. With the barn unguarded, the captives batter at its door.

The small role of Tegan's grandfather, introduced here and with fewer than 20 lines of dialogue, was played by Hall after being offered to the far better-known Maurice Denham (1909-2002), who would guest in a more substantial role as Professor Azmael in the 1984 season finalé *The Twin Dilemma*. By then, Peter Davison's Doctor had regenerated into the Sixth, Colin Baker. Davison announced his departure with a photocall and interviews on 28 July 1983, while rehearsing for the studio block of *The Awakening*.

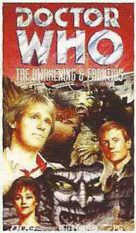
## FURTHER INFO

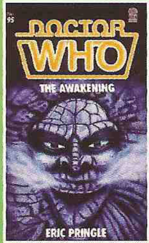
### • VIDEO

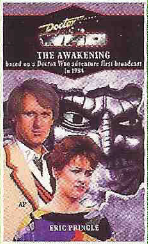
**The Awakening & Frontios**
COMPANY BBC VIDEO
YEAR 1997
CAT NO BBCV 6120
AVAILABILITY DELETED

### • NOVELISATION

**Doctor Who – The Awakening**
COMPANY TARGET BOOKS
YEAR 1985 (Reprinted 1992)
BOOK NUMBER 95
AUTHOR ERIC PRINGLE
AVAILABILITY OUT OF PRINT







Whether Denham would have uttered Hall's grammatical howler here is moot, but "it was his deranged mind who caused its awakening" is corrected to "which" in Pringle's book. Tsk!

Choosing Verney as Tegan's maternal surname again resonates with the Civil War. The gentrified Verneys of Buckinghamshire illustrate just how generations and siblings were 'by the sword divided'. Sir Edmund Verney was the King's Knight Marshal and standard-bearer; he fought against the invading Scots in 1639 and died, perhaps suicidally, in the first major battle with Parliament at Edgehill in 1642. Ralph Verney, Sir Edmund's son and MP for Aylesbury, initially supported Parliament but his brother, also Edmund, remained a Royalist and died in the 1649 siege of Drogheda – dramatised by Simon Guerrier in Seventh Doctor audio *The Settling* (Big Finish, 2006). Plenty of material there for a historically-minded descendant like Andrew.

Maypoles were actually forbidden throughout England and Wales in 1644 by the Puritan-dominated Long Parliament. Nearly all standing poles were removed as pagan symbols of immorality. The village green used for these maypole sequences was that at Martin.

War games exist in many forms; what unfolds in corrupted fashion here is better known as historical re-enactment. Britain's best-known exponents of that are the members of The Sealed Knot, founded in 1968 by Brigadier Peter Young – the same year, incidentally, that the Doctor first met his great friend Brigadier Lethbridge-Stewart on TV – after a party where Young and friends dressed as Cavaliers. The Sealed Knot specialises in Civil War re-enactment, taking its name from a group who repeatedly plotted to restore the monarchy in the 1650s during the republic headed by Oliver Cromwell. The continuing popularity of such war games was clear on October 14 this year when 3,000 re-enactors camped out at the site of the Battle of Hastings for the annual restaging of that 1066 turning-point, while more than 1,000 re-enacted Napoleon's 1806 victory at Jena, in modern Germany, on its bicentenary.

**The Doctor explains to Jane that the Malus needs a focus. It creates projections from psychic energy gathered by its medium, Sir George. If the last battle is recreated, the deaths will be real.**

▲ *Top: Sir George Hutchinson (Denis Lill).*

▲ *Above: Will Chandler – that be a proper name!*

▼ *Willow attempts to break into the TARDIS.*

# THE AWAKENING

When and how was the Malus walled up inside the church? The Doctor says it was present "long before the Civil War started." If most of Little Hodcombe's church can de dated architecturally to the early fourteenth century, as in Shapwick's, is that the only time that the full-size Malus walked the land, as shown in the woodcut? Or was it present as early as, say, 1100 AD? The Norman-era porch at Shapwick still survives, indicating church-building in that era too.

**In Wolsey's parlour, Tegan protests that the Malus is just using them: arriving, the Doctor again urges abandoning the games. Hutchinson exits, angrily ordering the Doctor's elimination. As Wolsey hesitates, an apparition of the Malus itself appears. The Doctor says they must disrupt the re-enactment, but Wolsey insists that he must escort the May Queen. As Will observes the maypole preparations, villagers watch Tegan and Jane leave with Wolsey on the Queen's cart.**

The strewing of flowers as the cart leaves is the only clear shot of Wolsey's house – a bit late in proceedings, really.

Pringle elaborates on how closely the transfixed Will is reliving past events. When Will saw the May Queen burnt on the green in 1643, those malicious events were controlled by the Squire Hutchinson of his day, wearing the identical clothes sported by Sir George. This may explain why Will feels justified in causing his death.

**Drumming begins for the May Queen's burning. The Doctor, captured by troopers, is promised a front seat. The Malus almost breaks free in anticipation – but the 'Queen' turns out to be a wicker dummy, substituted by Wolsey.**

Clearly, Wolsey is the most sane and sympathetic male villager; Pringle, a former farmer who perhaps had awkward working relations with landowners, probably felt the most affinity with Ben. It's also noticeable that no Royalist re-enacters are painted as favourably as this solo Parliamentarian!

**Will rushes over, seizing a burning torch which makes Sir George's horse unseat him. The Doctor and Will escape with Wolsey to the church, just as Jane and Tegan arrive there.**

Look at the horse and cart as the Doctor and friends dismount: it's still moving when the scene cuts. The horse, encouraged by its mare nearby, proceeded to demolish the specially-built church gate. The hilarious unedited take was broadcast on BBC1's immensely popular *Late Late Breakfast Show*, presented by Noel Edmonds, on Saturday 10 December 1983. It became one of *Doctor Who*'s most famous 'bloopers' by featuring in that night's 'Golden Egg Awards', and served as an ▶

unusual appetiser for the story itself – broadcast about six weeks later.

The group finds another miniature Malus waking inside the TARDIS. The Doctor urges calm while frenetically trying to control it via signal conversion. Turlough and Verney, having escaped from the barn, overpower Willow and his chief trooper (Christopher Saul) outside the TARDIS. Sir George, sensing danger, hurries from the green. The Doctor finally breaks the Malus' link with the village; the miniature begins belching slime. Leaving it to die, everyone exits the TARDIS to meet Turlough and Verney.

Ah, the slime moment. In this era of *Doctor Who*, it seemed that few monster's demises were complete without some green puddle of bodily fluids appearing. It happened when the reptiles were attacked by the Doctor with hexachromite gas in *Warriors of the Deep* just before *The Awakening*, and it would happen again in *The Twin Dilemma* (the one with a proper role for Maurice Denham) when he attacks the Gastropod leader Mestor with corrosive chemicals. But who cleans up the TARDIS floor when it's covered in Malus bile? Possibly Tegan, who would have had to be prepared for air sickness in the stewardess job she had secured just before meeting the Doctor. Or maybe it's the unseen Kamelion?

Tegan barely has time to greet her grandfather when they finally meet in the middle of a chaotic group shot, less than seven minutes before the story ends. One senses a different approach would be taken with any member of Rose or Martha's families.

In the nave, three ghostly Roundheads – the Malus' last defence – await them, but Willow's groggy trooper runs into the apparitions' swords. The Roundheads vanish after killing him. Feeding on death, the Malus should rest; but Sir George bursts in, armed and under its control.

Defending the Malus, Sir George struggles with their appeals to reason. In the confusion, Will rushes to push Sir George toward the Malus' gaping mouth, where he dies.

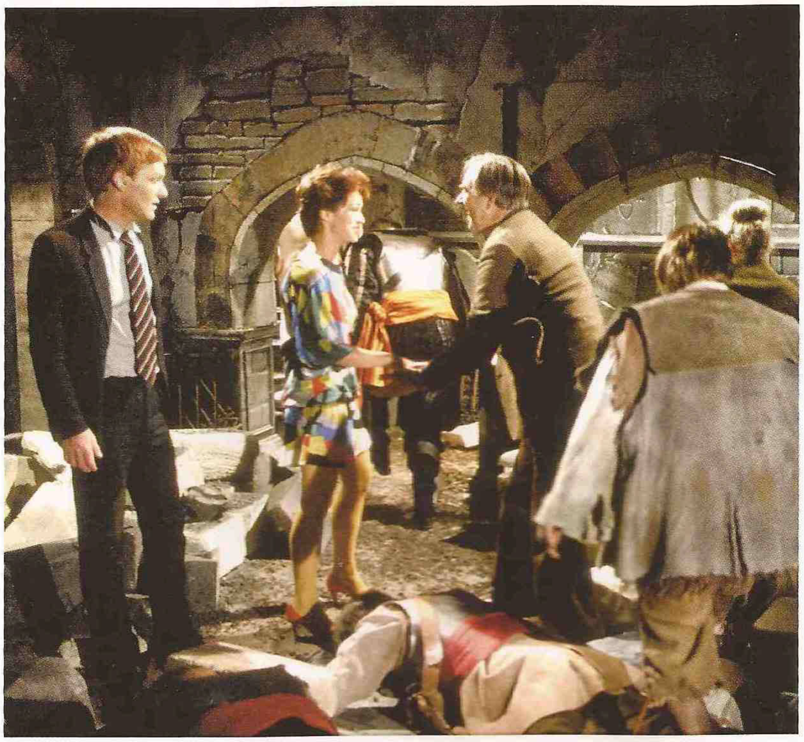
What exactly kills Sir George? Pringle's book has Hutchinson vanish with a deathly scream when he 'fell back into the wide open mouth of the roaring Malus'. Unfortunately, Lill clearly falls into the gap between the scenery wall and the impressive Malus prop. Presumably, its head being about eight feet tall, the Malus' body occupies many more feet underground. Was Sir George supposed to be killed by falling to the base of its restraining pit? Or is some rather more supernatural demise being suggested?

The Malus, having lost its conduit, enters self-destruct mode. The eight survivors escape in the TARDIS as the church collapses and explodes.

Although the exploding church was an impressive model, there was no known repeat of the complaint made to the BBC after the similar conclusion of *The Dæmons* – that they should not have blown up the actual village church at Aldbourne in Wiltshire after completing location work!

The Doctor explains that the Malus was a living being re-engineered for military use. With the villagers reconciled, the Doctor just wants to drop everyone off (including Will, who was real flesh and blood after all), but Tegan reminds him about visiting her grandfather. Outnumbered, the Doctor is persuaded to stay awhile.

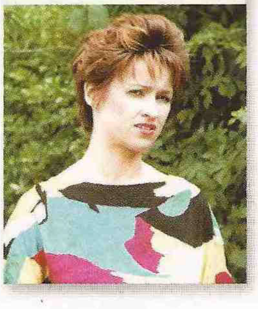
Will is understandably unaware of tea, which would only make its mark as a popular drink in England in the decades after 1643. English society only embraced the "noxious infusion" some time after Portuguese and Dutch traders with China began importing the 'oriental leaves' to their countries. One of the smaller-scale revolutions sparked in seventeenth century England would be tea's gradual move into dominance over the once universal drink of ale – the brown liquid that Will assumes Turlough is describing. By 1700, over 500 London 'coffee houses' were also offering tea. Of course, tea drunk in what became the traditional English manner is usually a milky brown, whereas Asian versions of the beverage – first infused from parts of the tea bush camellia sinensis over 4000 years ago – are more likely to be pale, green, and dairy-free.



▲ *Top: Tegan is reunited with her grandfather (Frederick Hall) – with only seven minutes of the story to go!*

▲ *The Malus is almost free of its prison...*

▼ *Tegan does seem to have an unlucky family...*



If the Doctor is that concerned about the 'toxic acids' in tea, does that mean the TARDIS' tea caddy only holds decaf?

The Doctor's tea-break results in an unspecified gap between *The Awakening* and the next broadcast story, *Frontios*, before which Will has presumably been returned safely to 1643. Author Keith Topping placed his Fifth Doctor/Tegan/Turlough novel *The King of Terror* (BBC Books, 2000), in this gap, with the Doctor mentioning that he's been trying to get a chap from 1643 home for the past month...

Topping and Martin Day – who interviewed Eric Pringle in DWM 172 – also co-wrote a sequel of sorts to *The Awakening* in the Seventh Doctor novel *The Hollow Men* (BBC Books, 1998). This is set in the cursed village of Hexen Bridge, site of another brutal massacre around 1640. The growing chaos spreading from the village, again linked to psychic reception, proves to be rooted in another malfunctioning invasion probe from Hakol, just like the Malus (part of the same mission, perhaps).

Eric Pringle did not return to writing for *Doctor Who*. However, alongside success as a radio dramatist in recent years, it's intriguing to note that he has recently written a number of children's books featuring Big George (Bloomsbury, 2001 onwards). Big friendly George is a wild-haired giant from a far-off planet, who crash-lands in a medieval English forest in the year 1100. So could George have hitched a ride with the Malus, or vice versa? There does seem to be something of an overlap...

Fifty pounds to the first man to open the...

# MATRIX DATA BANK

– What? Kaftan, Toberman, where are you? Where is this place? Who is there in the shadows? Come out or I fire!

– Do not panic, Eric.

– Betty! What are we doing here? These are not the tombs of the Cybermen!

– Be silent, Eric. We have nothing to fear with Toberman here to protect us. Eh, Toberman?

– Grrrr.

– Do you not see, Eric? We must answer these questions, and then we can return to Telos and deal with the Doctor, the Scots boy and the girl.

– Questions? Hah! There is not a single question that I, Eric Klieg of the Brotherhood of Logicians, cannot answer!

– Oh, Eric. I love you 2.879139 times more with every passing elliptical orbit of the asteroid XJ119.

– And I love you Betty, I love you more than the golden ratio of the Fibonacci Series expressed as a Diophantine equation. Oh, do you remember our honeymoon Betty?

– How could I forget Eric? I forget nothing! Two blissful weeks solving recursive algorithms of pi on the Isle of Wight.

– Now, Betty, I will answer the questions!

– Quite so, Eric. Answer them. Answer them! Pass Eric a question, Toberman!

– Grrr.

## KEEP 'EM PEELED

– This question comes from **DAMIEN COOPER** aged 14 via email. This is his query. "*The episode* Dalek *is set in the year 2012.* Doomsday *is set round about 2006/7. So in* Dalek, *why doesn't Van Statten recognise the Dalek in his captivity when they were flying round Canary Wharf in full sight battling Cybermen several years earlier?*"

– Well, Eric? Is there a logical error here?

– I am considering my reply, Betty. Ah yes, I have it! Simple, simple! The Cybermen came through the void before the Sphere containing the Daleks was opened. The Cybermen were clearly seen by millions around the world. I suggest that when the Daleks emerged from the Torchwood Tower, the huge energy of their Genesis Ark scrambled all electronic equipment for miles around during their battle with the Cybermen. Hence there were no recordings made of the battle between Daleks and Cybermen over London, and hence nothing to help Van Statten identify his alien.

– Well answered, Eric! I will now substantiate your answer.

– Go ahead, Betty.

– Well Eric, do you not remember the head of a Cyberman in Van Statten's museum?

– Of course, I remember everything.

– Then it is clear that he knew of the Cybermen, and their presence on Earth in the story *The Invasion*, but not of the Daleks. Despite his claims of superior knowledge, he cannot have had access to the files of UNIT, which would have recorded the Dalek incursions in *Day of the Daleks* and possibly *Remembrance of the Daleks*. And further, I would claim that either UNIT or Torchwood removed the debris of the Dalek battle in *Resurrection of the Daleks*. I have tested your theory Eric, and found it correct!

– How could it be otherwise? Perfectly logical. Ah, if only you and I had been present that day at Canary Wharf to join forces with the Cybermen, Betty.

– Ah, Eric. One day the Cybermen will realise that you must lead them.

– Yes, Betty. One day they will return our calls.

## AN EXPLOSIVE QUERY

– I have another question, Eric. **ADAM HUTTON** aged 11 writes to ask: "*In* The Age of Steel *why does the Cyber Factory blow up? The Doctor and company had closed down the emotional inhibitors of the Cybermen, but why would that make the factory catch fire?*"

– A logical question, Betty. This Adam Hutton has an observant mind, suitable for upgrading.

– What is your answer, Eric?

– I have it! When the inhibitors of the Cybermen were closed down by the interfering Doctor, several of them were seen to explode. I postulate there was much flammable material in the factory, and that fire took hold of the building. There may even have been a large repository of fuel for the operation of the factory, which caught a spark and caused the explosion into which the Cyber Controller plummeted.

– Brilliant, Eric. Oh, if only we had been there on parallel Earth to command the Cyber race instead of that fool Lumic.

– Yes, Betty. I am certain the Cybermen would have bowed to my superior brain and made me their leader. Even though they didn't come to our wedding reception...

– We offended them by not inviting them to the ceremony itself, I think, Eric. They missed a fun night. Your demonstration of the self-congruence of arctan in the logarithmic spiral raised the roof.

– But we must not dwell on it. Next question, Toberman!

– Grrr.

## SUSAN'S SIGHTING

– **SEAN O'GORMAN** writes via email; "*In* The Five Doctors, *when Susan and Turlough are trapped in the TARDIS, Susan looks at the screen and exclaims 'Cybermen!' But how does she know what Cybermen are and what they look like as she travelled in the TARDIS some time before the Cybermen appeared?*" Well Eric?

– I have the answer, Betty.

– So quickly! You are amazing, Eric.

– And why, Betty Kaftan, are you so amazed? I have a brilliant mind, have I not?

– Sorry, Eric. Go on.

– Let us examine the evidence. In the first story to feature the Cybermen, *The Tenth Planet*, the Doctor himself is aware of the Cybermen. He knows of their history and correctly predicts their arrival on Earth when he sees Mondas on the tracking screen of the Snowcap Base.

– I see. Your contention, then, is that the Doctor had encountered the Cyber race before?

– Indeed. I further postulate that this occurred in the period before the television audience joined the travels of the Doctor and Susan – *ie*, before *An Unearthly Child* in 1963.

– Your contention fulfils all logical criteria, Eric.

– All my contentions do.

– Oh, give us a kiss, Eric.

– Very well. It will last precisely 7.95 seconds. *MmmmWahhh!*

– Grrr!

– What is it, Toberman?

– Grr!

– I think he says it is time to go, Eric. Back to Telos. Where we shall defeat the Doctor and form a grand alliance with the Cybermen!

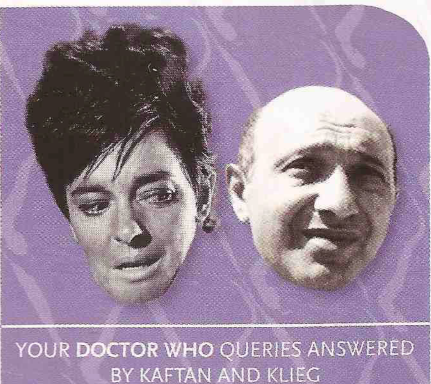
– Exactly, Betty. Nothing can possibly go wrong!

– And even if it does, Eric, we still have the offer from Channel 4 to take over as holiday cover from Richard & Judy.

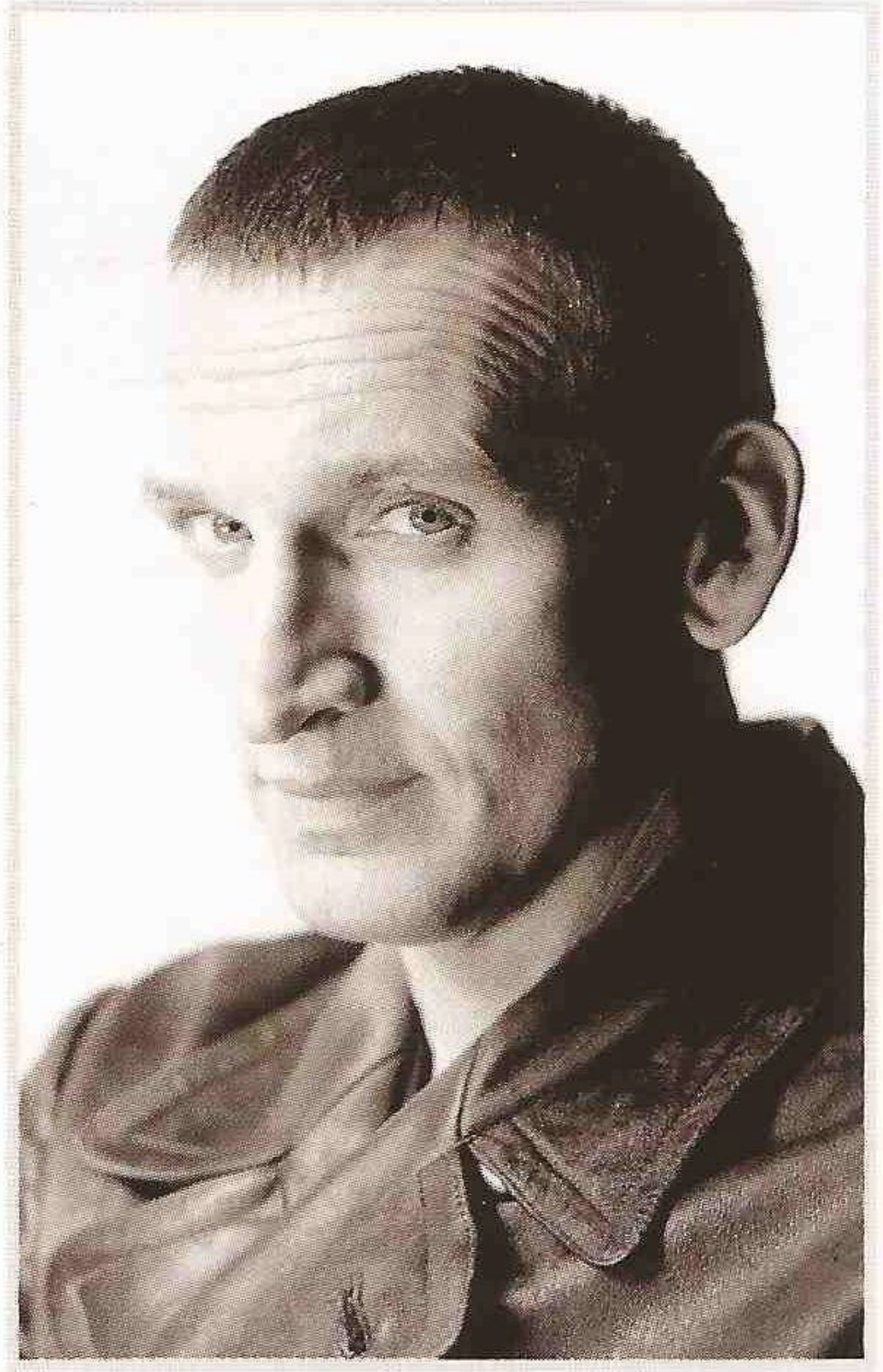
– Grrr!

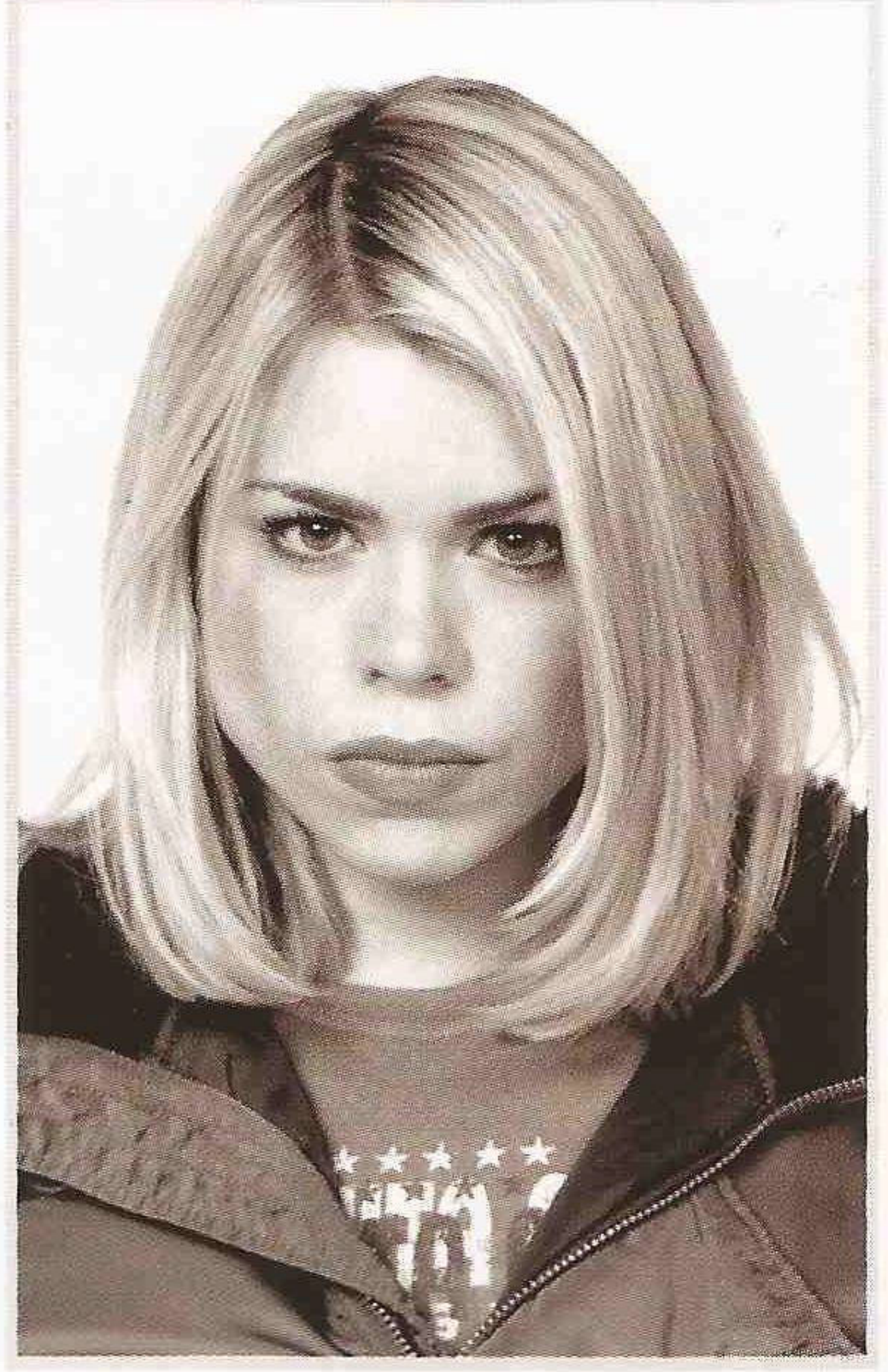
– No, do not be concerned, Toberman. You shall do the Book Club...

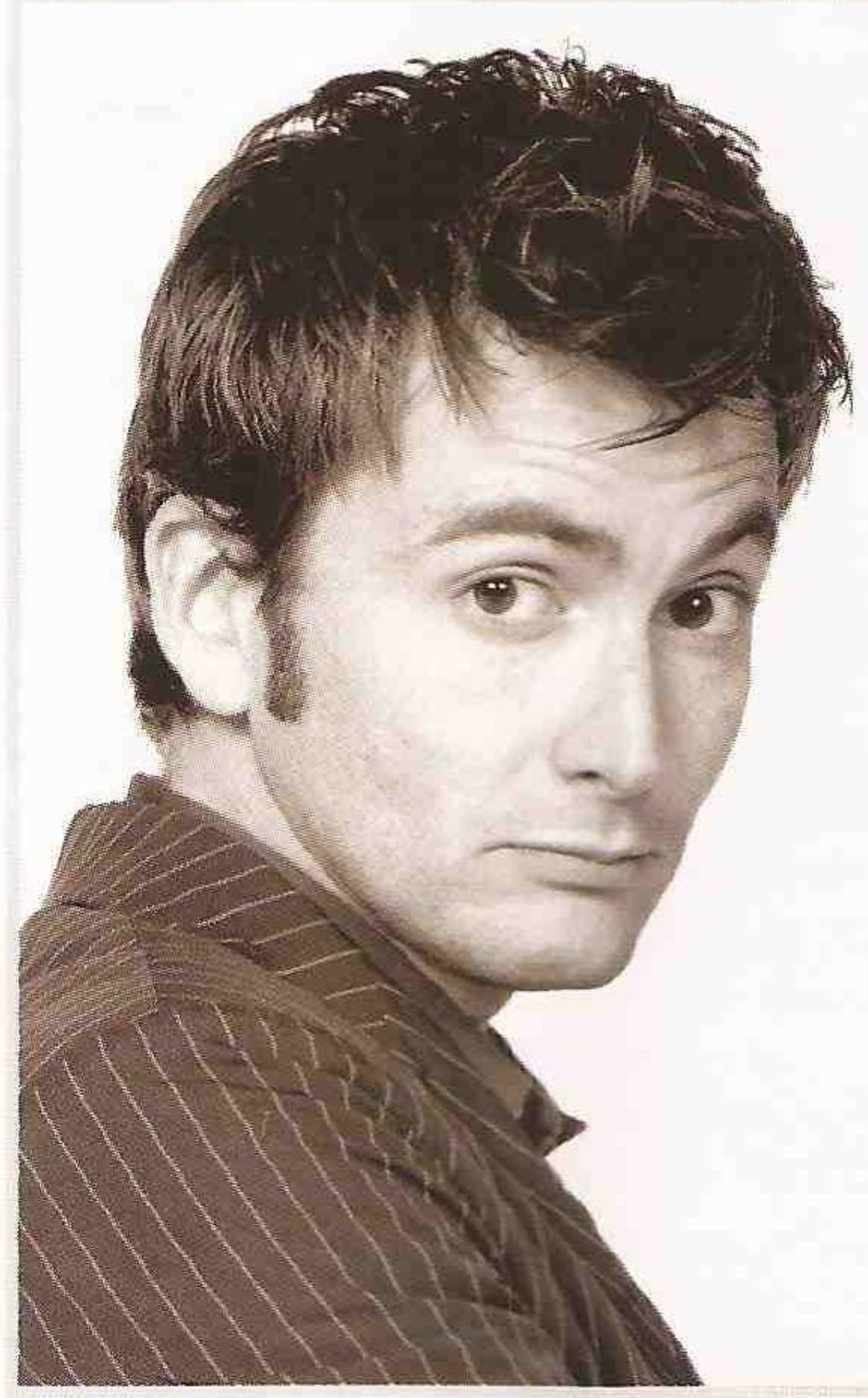
*Sorvad is locked in the Revitalising Machine.*



YOUR **DOCTOR WHO** QUERIES ANSWERED BY KAFTAN AND KLIEG

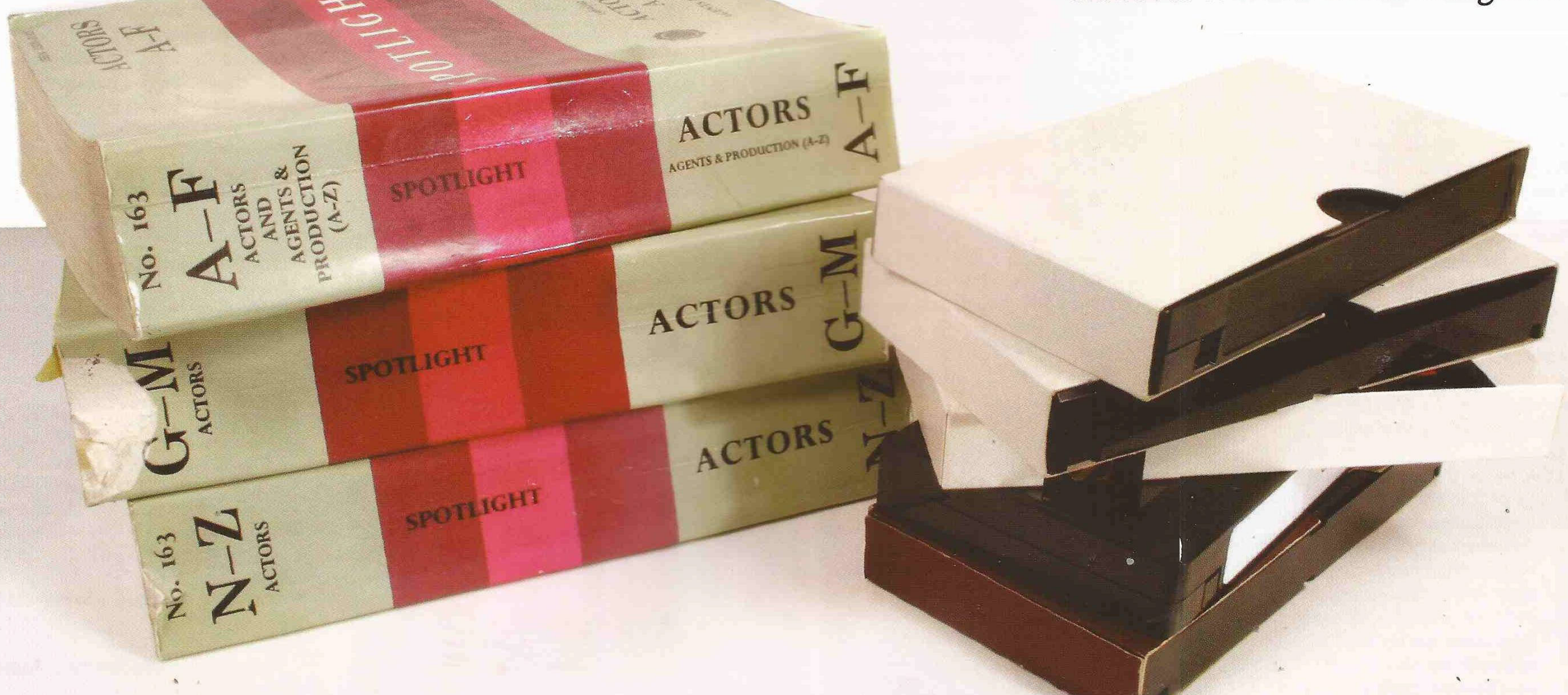






# PRYOR'S ENGAGEMENTS

Benjamin Cook talks to *Doctor Who*'s casting director **Andy Pryor** to discover how to make the grade as a guest star...


SPOTLIGHT
ACTORS A–F
No. 163 A–F ACTORS AND AGENTS & PRODUCTION (A–Z)
ACTORS AGENTS & PRODUCTION (A–Z)
G–M ACTORS
ACTORS G–M
No. 163 N–Z ACTORS
ACTORS N–Z

“I think it would be very hard to do this job if I didn't like actors,” admits Andy Pryor, casting director extraordinaire, over dinner at a members' club on London's Shaftesbury Avenue. “They have a difficult life, on the whole. That old cliché that ‘a very small proportion of actors are working at any given time’ is very true. There's a relatively small band of actors who can make a proper living doing it – and I respect them hugely for putting themselves out there. I can't think of another job where people put themselves up for rejection all the time in the way that actors do. Most of us will go for a job interview once in a while, some people just a few times in their life, but actors go for many interviews a week, if they're lucky enough to get the auditions. Yes, actors can be sensitive, and worriers, but then so would all of us be if we were putting ourselves through that. I think they've got a lot of balls, really.”

▲ *The man himself, casting director Andy Pryor.*

The role of casting director is crucial to any television drama series, especially one as varied and wide-ranging as *Doctor Who*, which has a fresh guest cast almost every week. “It's my job to explore all the possibilities for any episode,” explains Andy. “We always start out by making lists of ideas. It's my job to think as laterally as I can, and try to keep it fresh, and exciting. I discuss those lists with Russell [T Davies, showrunner], Julie [Gardner, executive producer], Phil [Collinson, producer], and the director; everybody throws in their ideas; we go backwards and forwards on the phone or by e-mail, accusing each other of having the most ridiculous casting suggestions, and then phoning each other the next day to say, ‘Actually, that's quite a good idea after all!’ For the other parts, I'll get in a few people to audition. The other nice thing about this show is that we're willing to cast people who haven't done an awful lot, if they've done a great audition. The small-part casting is, to me, just as important as the big parts.”

How famous does an actor have to be before Andy would offer them a part without inviting them to audition first? “It's difficult to know where you draw the line. There's a level at which, professionally, some actors you wouldn't audition for any part in anything. There are well known actors who will screen test for a major movie, but might not come and read for a TV show. But I've been doing this job long enough to know by instinct who's going to be flattered by being asked to audition, and who will be offended. Most people are happy to come in and at least have a chat. Our team has a great knowledge of actors – Russell, Julie, and Phil all know actors. There aren't many people that you can mention to Russell that he hasn't seen doing a hundred things. He's an avid fan of film and TV, so he's usually come across them.

“Everyone's so busy on this show,” continues Andy, “that it's usually just me and the director in the auditions these days – quite often, just me – so everything goes on tape. I spend half of my life chasing DVDs around the country. You can get a DVD to Julie at a particular service station on the motorway on her way between London and Cardiff! Everyone watches back the auditions, and then we regroup, and, on the whole, there's a pretty high level of agreement on almost every part. Everybody feels strongly and passionately about the casting, but also we're willing to be persuaded about an idea. There are a lot of parts that we've cast that we've all forgotten who had the idea first. We just want it to work as best it can, rather than spend our time scoring points.”

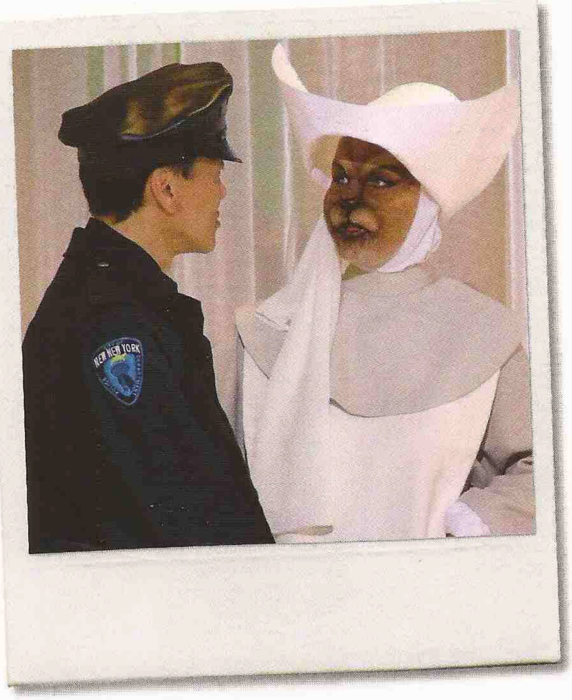
How far towards the A list can the production team climb? Is anyone out of the show's reach? “We're prepared to try anything,” admits Andy. “If all of us are excited about an idea, we say, ‘Look, never say never.’ We've nothing to lose. Sometimes that pays off, and sometimes it doesn't. We've made some very cheeky offers to people in our time – ranging from big TV names, to relatively big movie stars.”

Long ago, perhaps, some actors and their agents sneered at *Doctor Who*. Not any more, insists Andy. “To be honest, I was expecting a little bit more of that suspicion within the industry, but I've met very little resistance. I think people knew that Russell was driving it, and then, when we cast Chris [Eccleston], people knew that we were serious, and wanted to do it properly. Word got around pretty quickly that it was a good project. On the whole, people are pretty up for it.”

Who has particularly surprised Andy by saying yes? “I was thrilled and surprised about Simon Callow, because he's such an authority on Dickens, and part of me just thought that he'd feel that [*The Unquiet Dead*] was some sort of dilution of his view of the man. He's played Dickens in his one-man show, ▶

“WE'VE MADE SOME VERY CHEEKY OFFERS TO PEOPLE IN OUR TIME – RANGING FROM TV CELEBRITIES TO BIG MOVIE STARS...”

and he's an acknowledged expert, but obviously the pull of *Doctor Who* was so great for him. The fantastic thing is how game people can be. When you see what Sarah Parish [The Empress of Rachnoss] does in this year's Christmas special, that's going to be quite a thrill. We do ask a lot of people sometimes, what with the prosthetics, and acting against green screen, and working on a tight schedule, and being carted off to Cardiff! I wasn't so much surprised as delighted about Catherine Tate, who's fantastic [as Donna] in the Christmas Special. Of course, she's very funny, as she always is, but also she's heartbreakingly good, proving that she's not just a comedienne. This show is able to get people to do things that you wouldn't normally see them do. Peter Kay [the Abzorbaloff in *Love & Monsters*] had a whale of a time, but we never knew quite how it was going to turn out…"

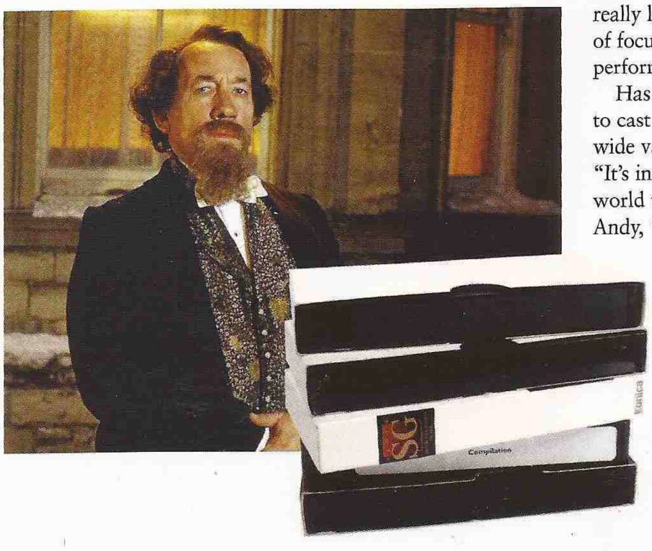


▲ This page: Anna Hope as Novice Hame (above); Roro Jennings as Tommy Connolly (left); Simon Callow as Charles Dickens (below).

▶ Facing page: Peter Kay as Victor Kennedy (top); Abisola Agbaje as Chloe Webber (centre right); Camille Coduri as Jackie Tyler (below right).

"NOBODY EVER GETS RICH FROM DOING AN EPISODE OF DOCTOR WHO, BUT THEY GET TREATED VERY WELL BY THE SHOW."

Do actors often – as was the case with Peter Kay – request to appear in the show? "There are quite a lot of prominent performers who have expressed an interest," confirms Andy. "If the right part comes along at the right time, we think about it. I've had some surprising calls about people who'd be interested. Of course, many of them we'd love to be in *Doctor Who*. Not all of them, it has to be said. Peter contacted Russell personally, because he loves the show, and wanted to be part of it. I love that episode. From a casting point of view, it was the most fun – a really odd, interesting bunch of characters. Marc Warren [who played Elton] is quite sexy and cool, but also bloody hilarious, and Camille [Coduri, who plays Jackie] gives one of her best performances in that episode."



Do big names get paid more than lesser-known actors? Frankly, yes. "Our budget isn't as big as people think. It looks like a lot on paper, but it has to be spread quite thinly. I have a casting budget, which I have to be quite strict about, because there's not much room for manoeuvre, and I negotiate all of the fees, but nobody gets rich off doing an episode of *Doctor Who*. We do have a top rate, which is generally much lower than some of those actors would get on other shows, but most people are happy to live with that. I can't stump up enormous sums of money for one person, because that would be unfair to all the other people that work on the show."

Do actors ever make other demands apropos the size of their trailers, bowls of M&Ms with the brown ones removed, etcetera? "That does happen on some jobs, but we're very clear about what we're able to offer – that is, we're not in the position to offer inducements like that. We can't afford to fly people to Cardiff by private jet, and fill their dressing room with their favourite coloured lily. I think, on the whole, British actors are pretty cool about that kind of thing. They know what the parameters are, and we never take the piss. Everyone gets treated well."

Which smaller-part actors does Andy think we should keep an eye on? Which bright young things have particularly impressed him? "I'm very excited about Anna Hope," he says, "who played Novice Hame in *New Earth*. She really made that character come alive, and broke your heart, through ten tons of prosthetics. And I was pleased with Rory Jennings, who played Tommy in *The Idiot's Lantern*. He's actually quite experienced for his age, but he pulled off a difficult job with that part – we're telling big stories in 45 minutes, really, and his character's arc was quite steep. Also, I liked what Florence Hoath did, playing Nancy [in *The Empty Child* and *The Doctor Dances*] – she was fantastic. It's great to give people a chance to explore things that they wouldn't normally be allowed to at their age."

How does the casting process differ when child actors are involved? "It's about wading through a lot of kids, trying them out. There's nothing predictable about it. There are fantastic kids with children's agents. But we wanted a very real, very London actress for Chloe in *Fear Her*, for example, so I went to this fantastic kids' workshop called New Peckham Varieties, which does incredible work with kids from all over Peckham and South-East London. I probably wouldn't have found anyone quite like Abisola Agbaje through an agency – a really lovely, open little girl, with a kind of focus that's quite rare with child performers of her age."

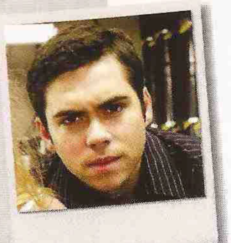
Has there been a conscious decision to cast actors in *Doctor Who* from a wide variety of ethnic backgrounds? "It's incredibly important to reflect the world that we live in," acknowledges Andy, "but we'd never cast anybody from an ethnic background if they weren't up to the part, because that'd be insulting to them, and to the audience, and to the show. But it's partly set in contemporary London, and partly on other worlds, on a futuristic Earth; I remain

## STAR GAZING
### SERIES ONE

**Zoë Wanamaker (Lady Cassandra)**
"I've a certain amount of experience at casting voices for animation. We needed an actress who'd just go for it with that performance – coquettish one minute, and pure evil the next – and be a bit shameless about the whole thing."

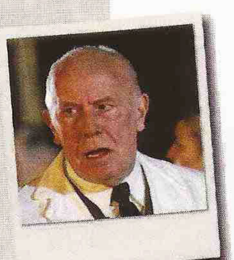
**Penelope Wilton (Harriet Jones)**
"We wanted somebody that you could really identify with – an actress with the authority to be believable as Prime Minister, but also the humanity to make the comedy work. Penelope has gravitas, and dignity, and incredible comic timing."

**Annette Badland (Margaret Blaine)**
"Annette is one of my favourite British actresses. I don't think she should be relegated to character roles. She's brilliant at the comedy, but also at the darkness, and there's no getting away from the fact that Margaret Slitheen was designed to make you laugh but also to terrify you. She can flip from one extreme to the other with no effort whatsoever."



**Bruno Langley (Adam Mitchell)**
"Yes, we knew that we'd get a certain amount of press if we cast Bruno, who was so brilliant and brave in *Coronation Street*, but we wouldn't have got him to do it unless he was a good actor. We needed the audience to buy the relationship between him and Rose."

**Simon Pegg (The Editor)**
"It was quite a dark, odd episode, *The Long Game*, and we needed somebody who was both powerful and powerless – the Editor was a victim, in his own way – and prepared to be strange without overdoing it. It would be very dangerous to get into too much moustache twiddling among the villains in this show."

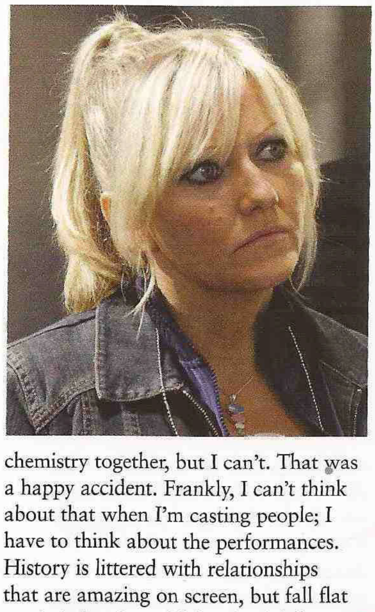


**Richard Wilson (Dr Constantine)**
"People know Richard as Victor Meldrew [from *One Foot in the Grave*], without realising that he has a far greater range. Dr Constantine's professional pride was being crushed by this alien threat, so I wanted somebody who would give the character a bit of dignity. It wasn't just a cynical publicity-seeking casting stunt."

truer to reality when it comes to the historical stuff, because it would look slightly odd – tokenistic – if you cast an actor unbelievably. But walk around London on any day of the week, look at the proportion of non-white faces that you see, and then watch TV drama and see what the proportion is – I don't think that it matches up. The scripts never specified that Mickey was a black character, but I knew that there was that choice, and Noel [Clarke] had the gravitas to make it work. Similarly, Freema [Agyeman, who plays Martha Jones] is the first black actress to be cast as the companion, but that played no part at all in her getting the role. It was just that she was so fantastic, and we all loved her."

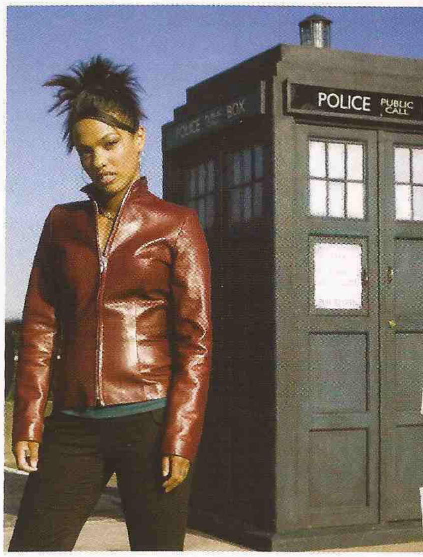
Andy's attitude to casting families is "more about making a group of characters believable together than making them lookalikes. Freema's own background is different to the background of some of her screen family. Of course, it would have looked slightly ridiculous if we'd given her a black brother and a white sister, but, beyond that, it's about the best people for the part. It was the same with Rose's family. I love Camille Coduri to bits, and would cross hot coals for her, because she's such a fantastic woman, always such a sweetheart. A lot of people saw her as comic relief, but, as her character grew and developed, she proved that she was capable of a lot more than just being gobby Jackie from the council estate.

"I'd like to say that I knew that Noel, Camille, and Shaun [Dingwall, who plays Rose's dad, Pete] would have that chemistry together, but I can't. That was a happy accident. Frankly, I can't think about that when I'm casting people; I have to think about the performances. History is littered with relationships that are amazing on screen, but fall flat on their face in real life. Thankfully, ▶



David Tennant and Billie Piper got on well, David and Freema are getting on brilliantly, and John Barrowman gets on with everyone – sometimes too well!"

When casting John Barrowman as Captain Jack in Series One, Andy hadn't an inkling of quite how far the character would go. "The idea of that character just presented this most startling possibility of John, who, for me, is the perfect person for the role. He's incredibly contemporary in many ways, but still he has that matinee-idol look, and delivery, and he's ironic and self-aware enough to play around with that, and turn that on its head. I knew that he had the wit to pull that off. It must have been one of the easiest decisions in the history of casting, let alone this show, because he came into the audition, charmed the pants off us all, made us howl with laughter, and read the scenes brilliantly. Happily enough, that afternoon, we had a meeting with [Head of Drama] Jane Tranter, who, within five minutes of watching John's audition tape, was like, 'Wow! Yes! Absolutely!' But *Torchwood* was a big surprise to all of us – not least John."



So how much of an input did Andy have in the casting of the Doctors? "When Julie first called me about *Doctor Who*, and when I'd recovered from the shock, I said, 'Well, where do we start?' So we decided to start by drawing up the craziest list imaginable – anybody who any of us could think of who could play the Doctor. We knew that it had to be somebody who'd mean something to the public, and, to put it basically, draw in an audience, but also we needed a bloody good actor – someone who'd grab it, and make it their own. That narrowed the list down fairly rapidly, and we were pretty unanimous that Chris was in the right position at that time – he was a fantastic actor who'd done some brilliant work both in independent film, and in slightly more mainstream TV. He was somebody who'd create a bit of a buzz. He had a reputation of being an intense, serious man, which of course he is, but also he's got a great sense of humour, and he's a lot lighter on his feet than people imagine. That excited us. I'd worked with him on *Cracker*, *Our Friends in the North*, and *Linda Green*; Julie and I had worked with him on *Othello*. Likewise, all of us loved David as an actor. It's not like he's a newcomer – he's done fantastic work in theatre, TV, and film for years – but the timing was brilliant, after *Blackpool* and *Casanova*, which I'd worked on in the early days, but I had to come off it because of *Doctor Who*. To get such brilliant actors as Chris and David to commit to a whole series of something that's shooting in Cardiff is always a bit of a surprise, because it's not like these guys don't have a certain amount of choice, and scripts coming their way."

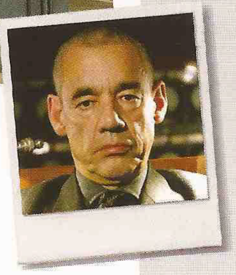
Although the casting of Billie was announced some time after Chris, Andy

## STAR GAZING
### SERIES TWO

**Pauline Collins** (Queen Victoria)
"Queen Victoria as Russell wrote her had a twinkle, a bit of danger, a streak of darkness. Pauline Collins is one of the best actors of her generation – she's been nominated for an Oscar – but she isn't necessarily known for playing women of that class. That's the key to celebrity casting: making an audience's ears prick up, but then making them forget about what they've seen that actor in before. I like screwing up an audience's preconceptions."

**Anthony Head** (Mr Finch)
"He made it very real. He has a great sense of humour – he'd be the first to wet himself laughing once a take was over – but he always played the truth. If an actor doesn't believe what he's playing, no one else is going to buy it."

**Sophia Myles** (Reinette)
"It was a deceptively hard part to play. She was written as a strong, intelligent woman, in a world that's probably not quite ready for her. Of course she had to be physically beautiful, but also she had to be able to sort of dance with the Doctor. It was about them connecting, and Sophia and David have fantastic chemistry. She wasn't around when we were auditioning, but we knew that we wanted her, so we offered her the part."



**Roger Lloyd Pack** (John Lumic)
"It was a bit like a Wagner opera, that Cybermen two-parter, and you needed to go for it – and Roger went for it!"

**Maureen Lipman** (The Wire)
"It's quite hard – and rare in TV – to play a part that's so static, and so about expression. It's all in the voice, and the delivery, and we needed somebody who'd really relish that part. The Wire absolutely loves what she's doing, and you can hear that in Maureen's voice. There aren't many actors of that profile who'd go for it in that way."

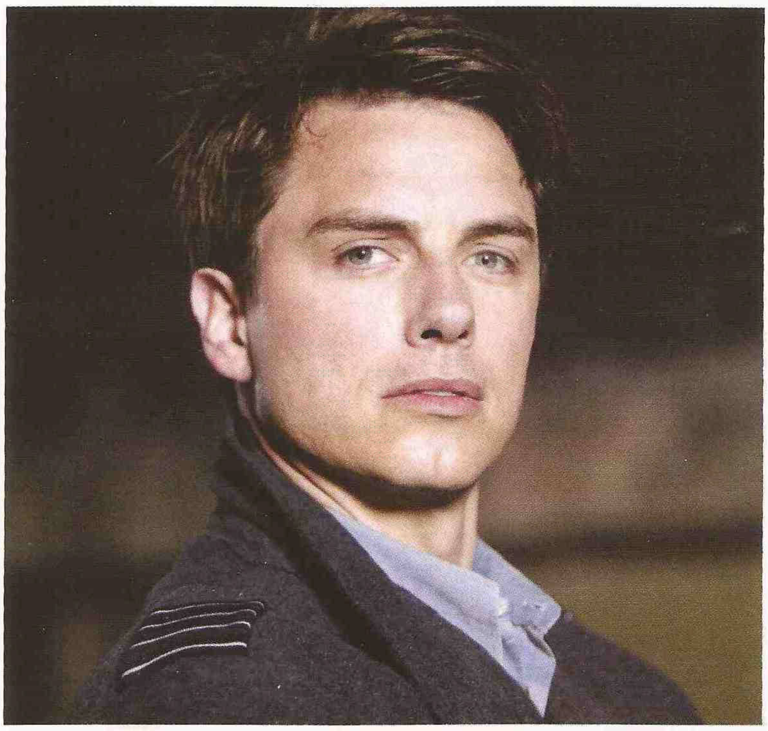
**Tracy-Ann Oberman** (Yvonne Hartman)
"I don't think Yvonne is a monster; she's a very bright, very ambitious woman, and Tracy-Ann really made that work. She's a clever actress. She has, I think, incredible camera technique – she's very aware of the size of her performance. She judged it brilliantly."

explains that it "kind of happened simultaneously. We cast Chris first, but we'd started the search for Rose as that was happening. Obviously, with the Doctor, we had to have more of an agenda – it was unlikely that an actor without a strong track record would be able to pull off the part. With Rose, though, we didn't set out to go, 'Okay, we've got to have someone high-profile, a household name.' Billie came in and got the job because she did a fantastic audition. Of course, we all knew who Billie was..."

When casting regular roles, how far do you have to take into consideration an actor's reputation – their 'baggage'? "Well, the thing is, I don't know that any of us spent much time examining Billie's baggage. We tried out various takes on that part, and met some fantastic actresses, some of whom had profiles, some of whom didn't, but, within ten seconds of Billie starting to read the first scene, you just felt like you wanted to listen, you wanted to know who this person is. Anything that she'd done – or was supposed to be known for – before went out of our heads straight away, just because she was incredibly witty, inventive, and brilliant"

In contrast, Freema Agyeman, Billie's replacement in Series Three, is a relatively unknown actress. Did Andy cast her as Adeola in *Army of Ghosts* with a view to 'trying her out' for the role of Martha? "Around the time that we were shooting, Russell was thinking about the next assistant. We'd had our eye on Freema ever since she auditioned for the role of Sally in *The Christmas Invasion*, and he was watching the rushes, thought she was great, and we thought that we could make this work. She's strong, and beautiful, and real – like somebody that you'd know in real life – slightly fearless, good fun, and game. It was pretty clear to me at least that it would have been a mistake – very unfair, and slightly cynical – to cast a big name straight after Billie. It would have been too much about the circus of the show, rather than the show itself. I felt strongly that we should cast somebody who was relatively unknown in the audience's eyes. It keeps people excited about the show."

Asked how long he plans to stay with the series, Andy doesn't hesitate: "As long as Russell, Julie, and Phil want me, I'll happily stay, because I think, for any of us, it's kind of hard to imagine doing this show without each other. We've been through so much. It's been a crazy ride. I don't think I realised that it'd be quite so far-reaching, and extraordinarily popular with so many people. It's probably bigger now than it was when I was a kid. I auditioned an actress yesterday who came in and told us that she has a child who sits there all day Saturday going, 'How many hours now?' It's so amazing that it has that effect on people. I've never experienced anything quite like it. We work our tits off to keep up the quality. Not many people have downtime on this show – we just slog, and slog, and slog away – but it pays off. We all want to do other things, of course we do, but we genuinely love doing this show, and we still all get excited about it. It's a huge amount of fun."



"JOHN BARROWMAN WAS THE EASIEST CASTING DECISION EVER. JUST 'WOW, YES, ABSOLUTELY!'..."

◄ *Facing page: Freema Agyeman as she appeared as Adeola in **Army of Ghosts** (top); and at her press call as new companion Martha Jones (left).*

▲ *Above: John Barrowman as Captain Jack in spin-off series **Torchwood**.*

# "BRANDO, WITH A TOUCH OF DAWN FRENCH..."

*Imagine a TV drama based on the behind-the-scenes goings-on in the Doctor Who production office. Who'd star in the lead roles? "This is tough," admits Andy, as we challenge him to cast the main players...*

## PHIL COLLINSON

"I think John Barrowman would be ideal for this, if we weren't keeping him so busy elsewhere. Both Phil and John have a love of glamour and West End first nights, they can both turn their hand to pretty much anything that's asked of them, and it's no stretch of John's abilities to pull off Phil's outrageous laugh. We may need to give John a few hours with a dialect coach for this, though."

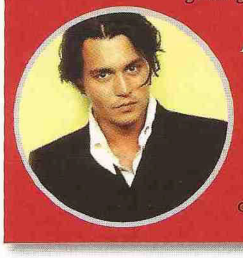
## JULIE GARDNER

"There's only one possible choice: Allison Janney, who played CJ on *The West Wing*. She's gutsy, determined, we've seen her playing an expert multitasker who can survive on two hours sleep a night, and has an almost supernatural persuasive ability. We'd have to do something about the hair, though, and funk up the clothes."

## RUSSELL T DAVIES

"This is one of the trickiest bits of casting that I've had to do in a while. It's very difficult to think of one actor who can encompass all the complexities of RTD. I was thinking that Michael Sheen's versatility and sense of fun could cover a fair few of Russell's traits – and he has the mild accent – but we may have to enlist the help of The Mill with this, because Michael's a fair bit shorter than Russell. Then again, maybe we need a bigger personality – Marlon Brando in his *Godfather* days? With a touch of Dawn French thrown in? Hmm, this is getting too surreal now...!"

## ANDY PRYOR



"Oh, finally, of course, I'd have to be played by Johnny Depp. If he's not free, I'll settle for Brad Pitt. But they'll need to spend a bit of time working out..."

# OFF THE SHELF

DVDs, BOOKS, CDs, TOYS: THE WORLD OF **DOCTOR WHO** IN REVIEW.

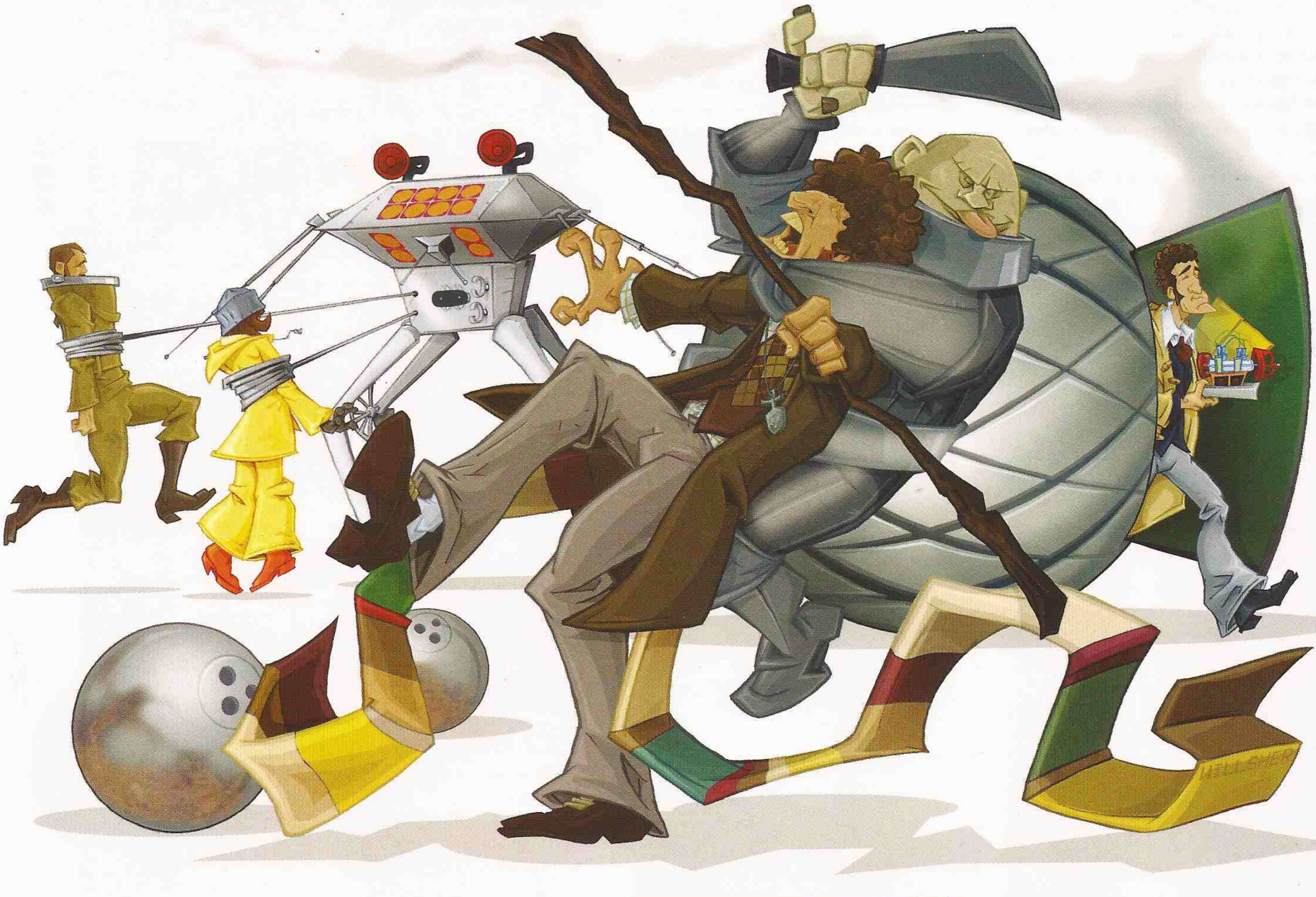


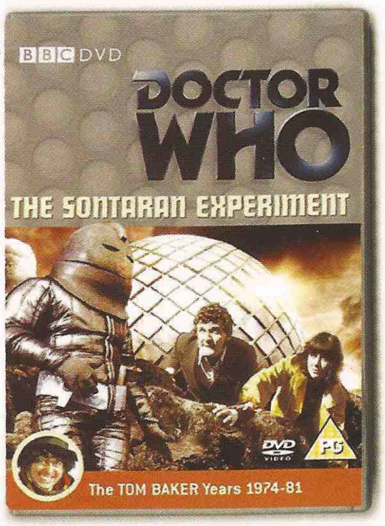
Illustration **BEN WILLSHER**

## THE SONTARAN EXPERIMENT

DVD 2 | entertain | **BY** Bob Baker and Dave Martin
**PRICE** £12.99 | **OUT** Now

NOW THAT WE'RE MUCH MORE USED TO watching *Doctor Who* stories that unfold across 45 minutes, it's fascinating to revisit *The Sontaran Experiment*, an oddity when it was first broadcast in 1975, by consisting of just two 25-minute episodes. The story concerns a Sontaran, Field Major Styre, who has arrived on Earth to conduct experiments to assess human physical limitations on a captured group of astronauts. Like several of *Doctor Who's* more recent story arcs – notably the Bad Wolf and Torchwood strands – *The Sontaran Experiment* flirts with themes and ideas from its surrounding adventures. It continues directly from the previous story *The Ark in Space* and is set on the re-purified Earth that the Ark's cryogenically-frozen inhabitants evacuated at the time of the solar flares. The human astronauts – descendents from other colonies that left Earth at the same time as those on the Ark – are drawn back to the planet by a false distress signal sent by Styre, and refer to the Ark (or 'Space Station Nerva') as the 'lost colony', believing it to be a legend.

Bob Baker and Dave Martin's script gets off to a promising and unusual start with the Doctor, Sarah and Harry travelling without the TARDIS and arriving instead via Nerva's transmat beam. Watched by two of the human astronauts not yet captured by Styre, the Doctor's party is immediately suspected of having something to do with the vaporisation of the astronauts' ship and the disappearance of the rest of the crew. The nice thing about the story is that it doesn't just refer back to the events of *The Ark in Space*, it expands on them. The human survivors are more like pioneers or frontiersmen than their more clinical Ark counterparts; their language is more casual and they seem resentful that Nerva's survivors have slept their problems away while they have gone out and built bases across the galaxy. They make it clear Nerva shouldn't expect too much help with their re-establishment program, and that they won't be swayed by any romantic notions of Mother Earth.



Where the story is less successful, however, is in its focus on Styre and his experiments. Styre is testing human physical strength for a report he's to send to the Sontaran invasion fleet, trying to find out whether Earth is capable of putting up much resistance. But given that the Earth hasn't been populated since the time of the solar flares, and Styre has had to actually *lure* humans to the planet in order to carry out his tests, the point of his mission doesn't seem to quite add up. Another problem is, although Styre's experiments are cruel – testing how long it takes someone to drown, and the human ribcage's resistance to pressure – they aren't particularly interesting or, in television terms, visually exciting.

In general, though, *The Sontaran Experiment* is well made. Dartmoor makes a good 'future London' and director Rodney Bennett keeps the action moving along at a brisk pace. Another positive aspect is Styre's scouting robot, used to hunt down the astronauts. Designed with bug-eyed antennae and twitching pincers, it rises into shot like a giant metallic insect and makes an oddly imposing image. It's also a good story for Tom Baker, in still only his third adventure. His interrogation by the astronauts in Part One shows him to be a good talker, and Part Two's duel with Styre demonstrates that the Doctor can still engage in a good stand-up fight – though the effectiveness of the latter is somewhat

**REVIEWERS THIS ISSUE:**

Vanessa Bishop (VB)
Matt Michael (MM)
Stuart Templar (ST)

scuppered by Baker having broken his collarbone, so most of the action is seen from a distance to hide that Baker is being doubled by stuntman Terry Walsh.

Overall, *The Sontaran Experiment* might have something of an illogical plot, but it's a fault that's compensated for by the development of *The Ark in Space*'s ideas about the human race's survival, and a generally solid production.

### DVD EXTRAS

As the first 'value edition' DVD – *ie* fewer 'Extras' – this release doesn't feel too sparse. *Built for War*, an overview of Sontaran appearances, sees the Sontarans go from being viewed as one of the most carefully thought-through of monsters to being compared with *EastEnders*' Grant Mitchell ("ex-SAS types" and "thuggish") and thought of by 1980s script editor Eric Saward as just another useless addition to 1985's *The Two Doctors*. If Steve Broster's documentary is a tale of diminishing returns, then it's one that's easy to enjoy thanks to an enthusiastic set of contributors; even Saward's negative views are delivered with a boisterous energy.

In the main, this is a piece that looks at performers and writers, and not so much at the success played by the monsters' design, which surely can't be overstated. Highlights include Elisabeth Sladen adopting an Australian accent to impersonate Styre actor Kevin Lindsay, and 1970s script editor Anthony Read's opinion that actor Derek Deadman, *The Invasion of Time*'s Commander Stor, looked like one of the monsters without the make-up – although sadly we're not shown a picture to see whether there is any truth to this!

It's also good to see the documentaries trying different things. The new tongue-in-cheek material of a Sontaran stomping over Dartmoor certainly helps to break up the familiar 'talking head' format, even if there's something a little bit fan-made about the costume and effects used.

The absence of a full 'Making Of' documentary throws more emphasis on the commentary, and Elisabeth Sladen, Philip Hinchcliffe and Bob Baker find a lot to say on the unusual all-location production. Hinchcliffe, displaying a fierce memory of his first story as producer, insists recording took place over six days of rain, which the outside broadcast video cameras disguised so it couldn't be seen on screen. Production ups and downs are eloquently relived, from Tom Baker's injury and Hinchcliffe's fear that the production might have to be cancelled, to Kevin Lindsay in full costume scaring dog-walkers. The memories of the new team bonding in the only hotel on Dartmoor make you wish someone had taken some photographs – particularly the moment when Tom walked back into the hotel, arm in a sling, but reporting for work. VB

## THE GATHERING

**AUDIO DRAMA** Big Finish | **BY** Joseph Lidster
**PRICE** £14.99 | **OUT** Now

**FOLLOWING ON FROM (OR PRECEEDING** depending on your point of view) last month's Cyberman-flavoured *The Reaping* comes its companion piece. Also written by Joseph Lidster, *The Gathering* shares a number of thematic links with its predecessor, ultimately developing the diptych into a sustained and thoughtful examination of bereavement and the need to move on from the past.

Arriving in Brisbane in 2006, the Fifth Doctor encounters an emotionally scarred Kath Chambers, a teenage friend of Peri's in 1984 Baltimore who has since become the head of a pharmaceuticals company. She leads the Doctor into a reunion with a companion who left him 22 years before, and a plot that threatens to alter the whole future of humanity.

*The Gathering* sees the first appearance of Janet Fielding's Tegan Jovanka in a Big Finish audio. The longest-serving of Peter Davison's companions, Tegan's absence from the Fifth Doctor plays has always been tangible, so her return is clearly an event for fans, and one that Lidster is keen to make the most of. Rather than casually having the Doctor and Tegan travelling together during their time together in the series, Lidster makes *The Gathering* into Big Finish's version of *School Reunion*. This is about Tegan's life after the TARDIS, and how she could lead an ordinary existence after years of travel in time and space. Acting as her reintroduction, *The Gathering* serves equally well as her swansong, presenting us with an ill and uncharacteristically phlegmatic Tegan whose relationship with the Doctor forms the heart of the story. Janet Fielding gives a fittingly restrained performance, and she's well served by Lidster's success in resisting the caricature of having her spout clichéd lines like "Rabbits!" or "Brave heart!" in an impotent rage.

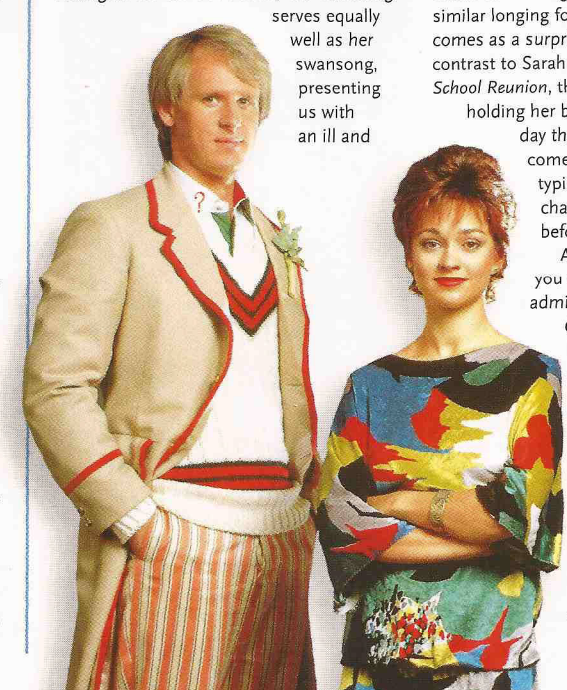
Stricken with a brain tumour that may just be the result of all those blows to the head and alien possessions she endured during her TARDIS days, Tegan spends much of the play subject to the machinations of others, including the Doctor, who is keen to make amends. More frighteningly, Kath and her shady acquaintance James have plans to surrender Tegan to the mercy of pilfered Cyber-technology. Kath is the predominant link to *The Reaping* – the Cyberman threat is sensed rather than seen – and *The Gathering* completes her story just as it closes Tegan's. Unable to move on from the events of 1984, Kath has become a tragic figure, emotionally trapped in her own past, fearful of the Doctor and willing to sacrifice millions to assuage her own conscience.

For much of the play, the Doctor assumes that Tegan must feel a similar longing for the past. It therefore comes as a surprise, and as a conscious contrast to Sarah Jane's nostalgia in *School Reunion*, that Tegan hasn't been holding her breath, waiting for the day that the Doctor will come back for her. This is typical of a play that places character development before plot twists.

Appreciated more once you can step back and admire the whole, *The Gathering* is a collage of emotion, building its power through layering individually mundane snapshots of other lives. It develops into an exceptional *Doctor Who* audio play and its brilliance is revealed only gradually and with reflection.

Stunning. MM

> "Tegan's return is clearly an event for fans, and one that writer Joseph Lidster is keen to make the most of."



## [ SHELF BRACKETS ]

## PROFESSOR BERNICE SUMMERFIELD: TARTARUS GATE

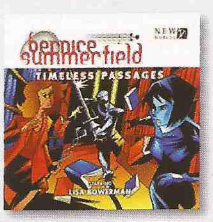
**AUDIO PLAY** Big Finish
**BY** Stewart Sheargold
**PRICE** £10.99 | **OUT** Now

*Tartarus Gate* finds Professor Bernice Summerfield missing, having failed to arrive home from a dig, and ex-husband Jason Kane frantic with worry. When a member of the religious Crossscape order brings news of her diary, discovered on the bleak planet Cerebus Iera, Jason goes off in pursuit, only to find himself, like Benny before him, caught up in a mad Crossscape scheme to open the Tartarus Gate – commonly considered to be the mythical gateway to Hell.

Sharing many plot similarities with *The Impossible Planet* and *The Satan Pit*, Stewart Sheargold's take on the 'Pandora's Box' myth is over-complex, unclear over character motivation – who's good, who's bad – and too often has Jason venting his frustration through bad language. That said, its dark themes and intense mood are perfectly reflected in David Darlington's evocative incidentals and special sound – from the threatening, *Omen*-like choral music to the nightmarish demonic voices and reversed speech used for the torture and possession scenes, particularly when Benny is used to 'channel' the escaping spirits.

With Benny's treacherous employer Braxiatel still missing, *Tartarus Gate* ends speculating on greater terrors still to come.

Good music, but the story is hard work. VB



## PROFESSOR BERNICE SUMMERFIELD: TIMELESS PASSAGES

**AUDIO PLAY** Big Finish
**BY** Daniel O'Mahony
**PRICE** £10.99 | **OUT** Now

When Professor Bernice Summerfield arrives at the great Labyrinth of Kerykeion to acquire some of its rarest books for the Braxiatel Collection, she's expecting her mission to be "as dry as dust." On the contrary, she's soon investigating the gruesome ▶

murder of Samuel Wolfe, a lawyer visiting the planet to finalise a corporate takeover deal. With librarian Hermione in tow, Benny searches the Labyrinth's dark corridors for clues, where an insane killer cyborg is waiting to stalk her.

A gripping murder-mystery, *Timeless Passages* is full of questions – why was Wolfe murdered? What was the real purpose of his visit? Why does Chief Librarian Spool tell Benny Hermione doesn't exist? – and its unsettling *Sapphire and Steel* quality gathers strength when Wolfe turns up alive again, revealing the story to be a time paradox. Daniel O'Mahony's script is rich, and his characters well-rounded, particularly Spool, when waxing lyrical over books and language, and the pompous, C3PO-like cyborg.

Aside from the crying of Wolfe's baby daughter, the play uses its music and sound effects sparingly, its sense of quiet suiting the eerie mood. Self-contained and claustrophobic, this is a refreshing diversion from Benny's more recent, epic-style adventures. **VB**

DOCTOR·WHO
2007 Calendar

## 2007 CALENDAR

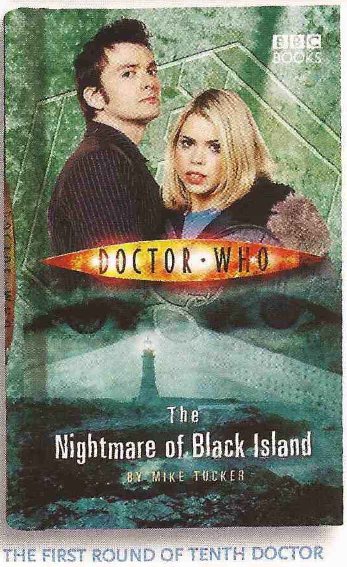
**CALENDAR** Danilo | **PRICE** £7.99
**OUT** Now

Christmas is just around the corner, which means the shops are full of calendars – featuring everything from *Tweenies* to Abi Titmuss. Falling somewhere in between is, of course, the *Doctor Who* calendar. David Tennant's first full series of adventures manages to fill the 12 months, so over the next year you can decorate your bedroom wall with the Sycorax leader (January), a cat nurse (February), a werewolf (March), a Krillitane (April), a clockwork man (May), Cybermen (June), the Cyber Controller (July), the Doctor and Rose on a Vespa (August), an Ood (September), the Abzorbaloff (October), um, a wardrobe (November), and the Cult of Skaro (December). As an added bonus, it tells you what day of the week every date in 2007 falls on, with handy spaces for you to note the days when **DWM** comes out.

At £7.99 it's not exactly a bargain, but most copies are likely to be bought as Christmas presents by well-meaning relatives. So if Santa doesn't bring you one, just wait a few more weeks and pick it up for 99p in the January sales. **ST**

## THE NIGHTMARE OF BLACK ISLAND
## THE ART OF DESTRUCTION
## THE PRICE OF PARADISE

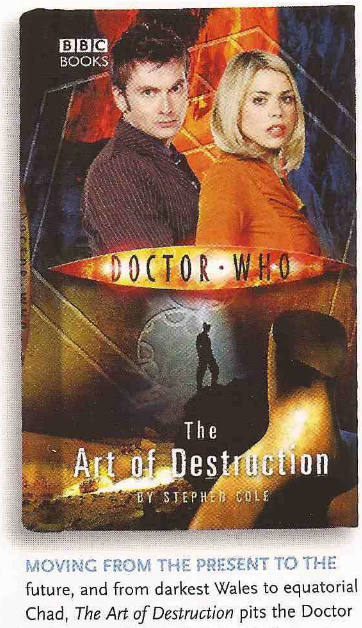
**NOVELS** BBC Books | **BY** Mike Tucker, Stephen Cole and Colin Brake
**PRICE** £6.99 each | **OUT** Now



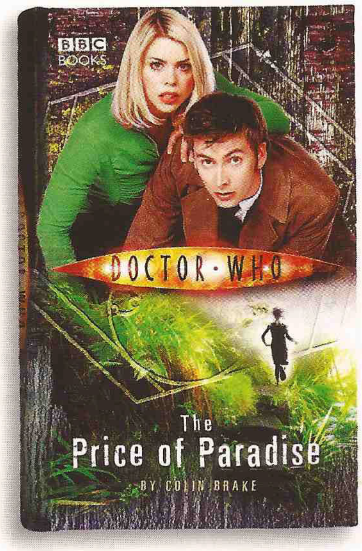
**THE FIRST ROUND OF TENTH DOCTOR** novels were written well before the broadcast of David Tennant's first full series, and with only the *Children in Need* special and *The Christmas Invasion* for reference. Given this challenge, the earlier books were keen to put the new Doctor at the centre of their plots, anxious to describe exactly what he was doing at any given moment. Now that we've had time to become accustomed to David Tennant's Doctor, these latest novels pretty much take it for granted that we know what to expect. There are the asides that reference various snippets of pop culture, the ability to instantly switch from grinning eccentricity to icy determination, and the frantic improvisation that saves the day – be it concocting cure-all potions on New Earth or triggering car alarms to scare off alien monsters in *The Nightmare of Black Island*. Perhaps the only moment that fails to ring true comes in *The Art of Destruction*, when Rose faces death in a peculiarly unpleasant manner. Though the Doctor acts quickly to save her, even placing his own life on the line, there's none of the monomaniacal intensity and anger that's on display in *The Idiot's Lantern* – he just keeps on reeling off wacky puns as he searches for an antidote.

Rose, on the other hand, acts just like Rose throughout all three novels. Courageous, indomitable and flirtatious by turns, she's as adept at infiltrating an alien-run rest home as she is making friends with twenty-second-century Africans or, in a scene that's at least inspired by *Tooth and Claw*, repelling a lupine monster with a pot full of brewed leaves. It's a tough call to decide what her finest moment in the three books is – leading a band of children to defeat an intergalactic menace, taking the lead in a tribe keen for to sacrifice her to their alien god, or becoming the female template for a whole new species. Across these books, she's in fine form, even if she's operating without the support of either her mum or Mickey.

All three of these novels feature aliens who come to a planet planning to plunder it of some valuable resource. In *The Nightmare of Black Island* it's the fearsome reptilian Cynrogs who have disguised themselves as nurses in an old people's home, where they're actually planning to use the nightmares of the local children for their own evil purposes in a kind of real-life *Blue Peter* design-a-monster competition. Laughing in the face of charming metal octopi or Peter Kay in a thong, these children have far nastier imaginations. As night falls and the children begin to sleep, horrific mutants creep from the woods around Ynys Du to menace the locals and murder anyone who gets in their way. Near the beginning of the book comes a memorably horrid sequence in which the Doctor and Rose stumble across the gory remnants of a monster attack before fleeing through the monster-infested woods. This sets the scene for the creepiest of the three novels, and also the most traditional, with the Doctor saving a small community from an alien menace. Mike Tucker has done horrendous sea monsters and dark dreamscapes in his previous books, and brings everything he's got, including a brief cameo from a Dalek, to Black Island to create a crisp, straightforward action adventure story that comes across like Enid Blyton crossed with Simon Clark. Unlike the other two books, it also benefits from the kind of domestic bias that's featured in many Series Two episodes – by placing the children of Ynys Du in danger, and linking this to sinister events 70 years before, Tucker puts some real heart into *The Nightmare of Black Island*.



**MOVING FROM THE PRESENT TO THE** future, and from darkest Wales to equatorial Chad, *The Art of Destruction* pits the Doctor and Rose against a whole host of enemies. For starters, there's the mysterious golden substance that engulfs its victims and turns them into hideously twisted, living statues. Then there are the greedy human corporations who want to use Chad's natural resources for their own benefit, inciting rebellion among the local villagers. Plus, the warlike Wurms, slimy aliens intent on wiping out the remains of the defeated Valnaxi race from the galaxy even if it means destroying the Earth in the process. Slightly more complex than the other two novels, though nowhere near as involved as his previous *Feast of the Drowned*, in *The Art of Destruction*, writer Stephen Cole does his best impression of Russell T Davies. For a start, there's a fussy alien art collector with multiple tongues called Jaximillian Faltato of the Hadropilactic Fellowship. Then there are the Wurms themselves, absurdly militaristic and self-important creatures that continually talk about consuming, excreting and re-consuming their foes, and are so gross that they'd give the Slitheen or the Abzorbaloff a run for their money. *The Art of Destruction* also has a serious point, though – criticising the West's continuing exploitation of Africa, and celebrating the need to abandon old ways of thinking. The ultimate message of the book is one of renewal and new hope rising out of decay and death, both for the warring alien races, and for Africa.



**EVEN FURTHER IN THE FUTURE, AND** halfway across the galaxy, *The Price of Paradise* takes the Gaia hypothesis to extremes with its depiction of a planet that's so allergic to aliens that it physically reacts to their presence, and creates antibodies in the form of the werewolf-like Wikitu to destroy them. When its perfectly-balanced ecosystem is disturbed by the arrival of the starship Humphrey Bogart, Laylora begins to tear itself and its native inhabitants apart in its desperate desire to be rid of the visiting humans. Like the other two books, *The Price of Paradise* makes for fast and easy reading – perhaps too easy and straightforward. Lacking much in the way of sub-plots or side-stories, author Colin Brake prefers telling to showing – for example, we're told that doomed crewman Collins is worried about his massive gambling debts just before he's summarily killed off, and we're told when stony-faced Professor Shulough's hard heart begins to melt. The result is pacey but shallow read, full of incident but difficult to summon much enthusiasm for because its characters are so narrowly sketched and because their personal stories head nowhere. Even the potentially intriguing tale of how teenage human Rez came to Laylora as a baby, 15 years in the past, doesn't have any kind of closure to it.

Equally, while Brake comes up with a compelling central idea – a kind of *Edge of Darkness* in space – he doesn't develop the idea any further than the Doctor telling everyone else that Laylora is behaving like a living organism. Though arguably it's unnecessary to trouble the young readers of these books with lengthy sci-fi explanations, equally it's more than a little patronising to assume that they might not be interested in getting more than a glib, one-sentence explanation after sticking with a book for 250 pages.

On the whole, that's a criticism which could, to some extent, be levelled against all of these books, none of which approaches the complexity or originality of the best *Doctor Who* episodes or novels. Given how anchored the new series has been to the Powell Estate, these three books feel oddly rootless without even a brief cameo from Jackie or Mickey – or Torchwood – which perhaps goes some way to explaining why they feel so ephemeral in comparison to the TV episodes that inspired them. Entertaining enough while they last, each has the feel of one of the lesser instalments of the series. Good, but not great. **MM**

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## GALLIFREY: PANACEA

**AUDIO DRAMA** Big Finish | **BY** Alan Barnes
**PRICE** £10.99 | **OUT** Now

WITH A NEW LORD PRESIDENT installed in the Capitol and the scourge of Pandora finally at an end, this last *Gallifrey* play begins with an exiled Romana returning to her ancestral seat, the House of Heartshaven in much reduced circumstances.

GALLIFREY
CHAPTER FOURTEEN

Fittingly, given the pleasingly labyrinthine nature of the *Gallifrey* series, the ensuing audio opts not to neatly tie up the remaining plot threads. Instead, Alan Barnes prefers to tell a full-blooded adventure that's both moving and perplexing. Moving, thanks to a towering performance from Louise Jameson as Leela, whose elegy for her dead husband is truly magnificent, helped by a haunting score from David Darlington, and whose vengeful pursuit of the slippery Arkadian provides the most dramatic moments. Perplexing, because Barnes makes use of the Dogma Virus sub-plot that's been simmering in the background of so many of the plays to throw the whole future of Gallifrey into question, and end the audio – and the series – on an Italian Job style cliffhanger.

That isn't to say that *Panacea* doesn't give some resolution. The reason for Matthias' elevation to the Presidency, the secret of the Dogma Virus, and the mystery of Free Time are covered off during the audio. But Barnes is more concerned with providing neat character moments than tidy closure. Even the resurrection of regenerating Gallifreyans as mindless zombies, which initially promises to turn *Panacea* into a Romero-esque romp, is abandoned in favour of complex political plot twists that lead to the open-ended conclusion.

In its own right, *Panacea* is an opaque play. As the climax to this series of *Gallifrey* audio plays, it leaves the listener with more questions than answers, a downbeat, melancholy end to a series that has reached the heights and plumbed the depths of melodrama, and that leaves this listener at least wanting to know what happens next. **MM**

> "As the climax to the *Gallifrey* series, *Panacea* leaves the listener with more questions than answers..."

## THE DOCTOR WHO FILES: THE DOCTOR/ ROSE/SLITHEEN/SYCORAX

**BOOKS** BBC Children's Books
**PRICE** £5.99 each | **OUT** Now

HAVING SO FAR BEEN CONTENT TO stuff *Doctor Who*'s younger market with disposable activity books, BBC Children's Books' first four *Doctor Who Files* represent something of a marked improvement in both content and presentation. Titles seem chosen to separate the casual fan from the true obsessive. Together, the Doctor and Rose volumes offer a fairly detailed overview of the series so far, with the Rose file coming out the slightly more varied of the two because of its coverage of Series One. The Slitheen and Sycorax titles, on the other hand, get down to specifics with a whole range of nitty-gritty features on subjects such as Slitheen rivals the Blathereen, drawn from BBC novel *The Monsters Inside*, and for the Sycorax, blood control and a look at Sycorax history.

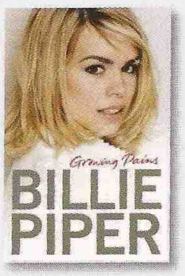
BBC
DOCTOR WHO
DOCTOR WHO FILES
THE DOCTOR
BBC
DOCTOR WHO
ROSE

DOCTOR WHO
BBC
DOCTOR WHO FILES
THE SLITHEEN
DOCTOR WHO
BBC
DOCTOR WHO FILES
THE SYCORAX

Inevitably there's some overlap when it comes to the Doctor and Rose volumes that deal with friends and foes, although each takes a slightly different perspective – Rose's history of the Daleks and Cybermen begins with Utah and John Lumic, while the Doctor's finds room to reference 1975's *Genesis of the Daleks* and Mondas.

Each file also includes a new short story, the best being those that take a more inventive approach, such as Rose's adventure involving an alien plan to take over the world using ink that takes the form of a letter to her Mum, and the Sycorax adventure, which is basically the story of *The Christmas Invasion* but re-told from the perspective of a Sycorax scribe, and translated using UNIT software.

Space-fillers like quizzes haven't totally been abandoned – each *File* includes several fold-out 'Test your knowledge' sections – but as with the rest, it's all much more attractively thought through than before. After the disappointment of this year's puzzle-book style *Annual*, BBC Children's Books has finally produced something for its market that you could call genuinely collectable. **VB**



## GROWING PAINS

**BOOK** Hodder & Stoughton
**BY** Billie Piper | **PRICE** £18.99
**OUT** Now

Six months ago Billie Piper promised us her autobiography, and *Growing Pains* is the result – a hefty tome at 350 pages, but she's done a lot of living in her 24 years.

The book starts with Billie aged 15 – December 1987 – signing the record contract with Virgin that will lead to three Number One hits before her 18th birthday. It's the start of an incredible journey, but one that by the end of the book's first section finds Billie in a Chicago hotel room ready to kill herself.

From there we go back in time to Billie's pre-teenage years – back when she was any just another girl from Swindon, albeit one with a burning desire to act, perform, and stand out from the crowd.

The third section picks up from where 'Act One' left off, with Billie becoming more and more disillusioned with the music industry, but too scared to leave it. It's a story that has you rooting for its author – and when Chris Evans comes to her rescue, her 'very own Dr Who', Billie paints a picture of an idyllic lifestyle, quite different from that painted by the tabloid press at the time. Having gone through the 'pains', it's here that Billie does her 'growing', becoming a housewife, teaching herself to cook, and enjoying life to the full.

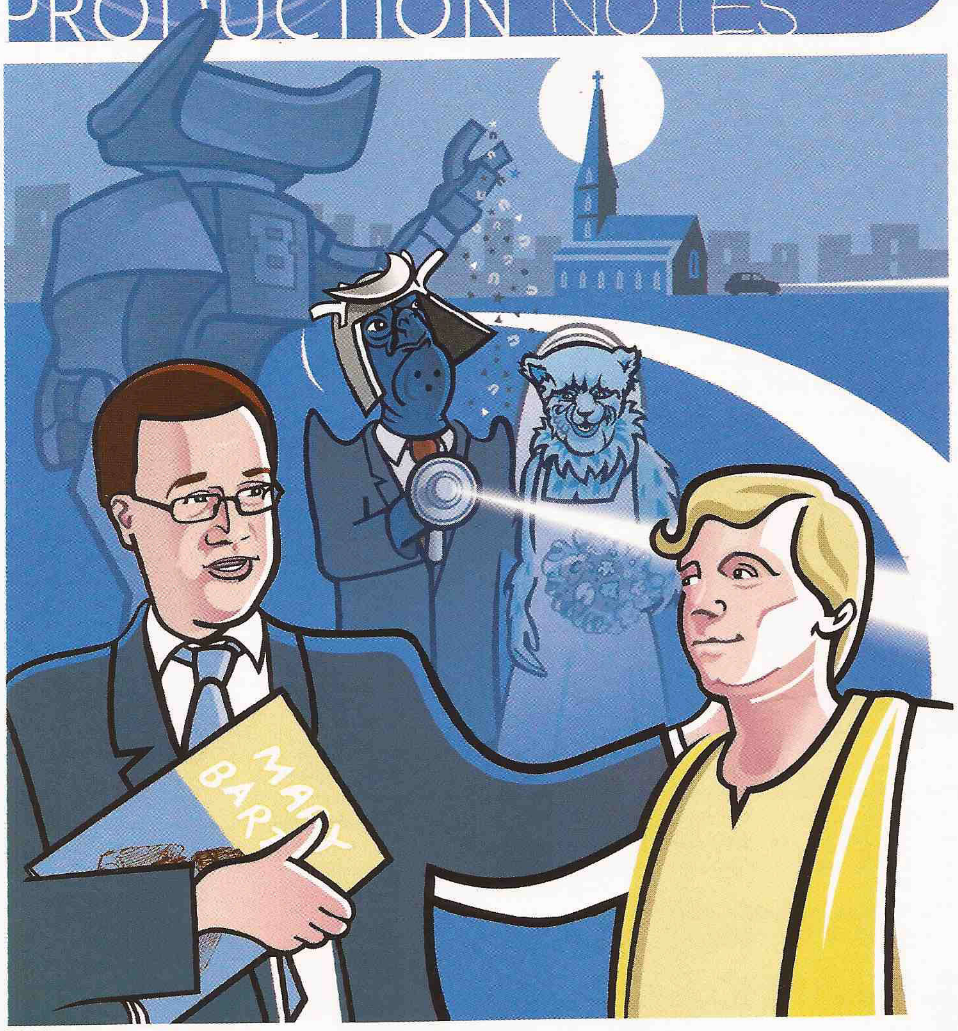
Billie's progression to award-winning actress, and specifically her spell as Rose Tyler, is covered in the final section, and it's clear that her time in Cardiff has been the happiest of her professional life, despite coinciding with her marriage break-up. Piper talks fondly of everyone on *Doctor Who*, and one senses that she has some genuine regrets about her decision to leave the series after two years.

This is a fascinating and emotional tale, let down slightly by poor editing. Almost everyone is misspelt at some point; DJ 'Mark Goodyear', INXS singer 'Michael Hutchinson', and, most embarrassingly of all, 'Christopher Ecclestone'. A few basic facts and dates are also a bit wonky, and one suspects that this is because the publishers decided to rush-release the book after the recent unofficial biographies (see last issue).

Overall, though, *Growing Pains* is an extraordinary tale, which Piper tells with warmth, honesty, and good humour. **ST**

# PRODUCTION NOTES

**RUSSELL T DAVIES**
TAKES US BEHIND THE SCENES...



## GO GO MUNRO!

**OH, DOCTOR WHO, IT CROPS UP** everywhere!

Well, it would, naturally, what with my job and all. But I mean those other times, when it just suddenly intrudes – those lovely, strange Out Of The Blue moments, or OOTBs, to you and me.

Example Number One! A while back, I was granted a Fellowship by the Royal Welsh College of Music and Drama, very kind indeed, thank you very much. But there on the same day, sharing the honour, was Pennant Roberts! Oh, the director of many an old, classic *Doctor Who*. But this is my favourite bit of the OOTB: in the graduation ceremony, as each Fellow was recognised, they'd project photos from their career. Huge images, looming large on the back wall of the Saint David's Hall. For me, it was a *Queer As Folk* photo, *Bob & Rose*, and a bit of *New Earth*. And what did they choose to represent Pennant's brilliant career? The cover of the Target novelisation of *Warriors of the Deep*. Of all the things I thought I'd never see again. Projected 30 feet high. I sat there reflecting that my funeral service might well be printed on the back of a Top Trumps card.

Example Number Two! I'm at the Edinburgh Festival, having posh drinks in Scotland's National Portrait Gallery, when Steven Moffat runs up, hauls me across the room, throws me in front of a bemused woman. 'It's Rona Munro!' Blimey! Rona Munro, writer of Sylvester McCoy's last adventure, *Survival*! I'm gobsmacked. (And we've had a few.) All I can say is, 'You're Rona Munro!' 'Yes,' she says. Steven says again, 'Rona Munro!' I say again, 'Rona Munro!' She says, 'Yes.' 'Rona Munro!!' 'It's Rona Munro!' 'Oh my God, Rona Munro.' I call Phil across. 'Phil! It's Rona Munro!' 'Oh my God! Rona Munro!' 'Yes.' 'She's Rona Munro!' 'It's Rona Munro!' 'Rona Munro!!'

She fled, police came, there was an exorcism, it all got nasty. But it's not over. Months later, I'm at Manchester's Royal Exchange Theatre, to see their production of *Mary Barton*. Drinks afterwards, with a friend of mine in the cast. I say, 'Ooh, I loved it.' 'You must meet the woman who adapted it. It's Rona Munro! She's just over there.' My friend turned to point her out, across the bar, then turned back to where I'd been standing. But there was naught but a wisp of air, echoing footsteps, and a swinging door leading into the night.

> "ARMS ARE FLUNG WIDE, WINE IS DRUNK, AND I'M MATES WITH TANDRELL!"

Example Number Three! A wedding in Old Cardiff Town. And one of the guests is my old mate Lucy, from school, who got married a while back. 'This is my husband, Sion.' The lovely Sion is beaming and gorgeous and cries out, 'I was in *Doctor Who*! I was Tandrell!' 'Oh my God! *The Mysterious Planet*?' 'That's me!' 'With Drathro?' 'Yes sirree!' 'Rona Munro!' Arms are flung wide, wine is drunk, happiness abounds. I'm mates with Tandrell!

And so, round about now, I'm thinking, bless the OOTB, and the warmth that *Doctor Who* spreads around. It's a fine and special thing. And then comes Example Number Four...

I'm getting a taxi home from Upper Boat, late at night, after a *Torchwood* readthrough. Knackered. I'm sitting in the back with my head just lolling, a bit stunned by an endless day. The taxi driver's hunched over the wheel, rain blinding the windscreen. He's asking about the Upper Boat warehouses.

'What do they do in there then?'

'It's a TV studio. They make programmes and stuff.'

'Can they televise poker from there?'

'Um. I don't know. Not really, no.'

'So what do they do then?'

'*Doctor Who*, mainly.'

'The new one?'

'Yep.'

'Never watch it. Can't stand it.'

'Yeah.'

Pause. Night sliding by. Radio 2's on, but so quiet, it's just a bed of noise.

'Mind you, my daughter loves it.'

'Oh well, that's good. How old is she?

'Ten.'

'That's nice.'

Pause.

'It's weird though. Cos I never liked it, not even when I was a kid. But she's dead into it, bloody talks about it all the time, collects all the DVDs and stuff, stickers and things. And she can name them all, she loves it, she bloody loves the show. And it makes you wonder, y'know?'

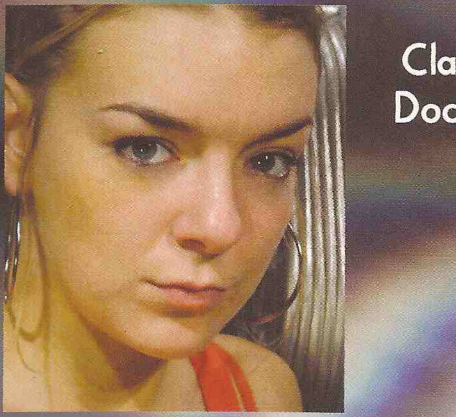
Pause.

'Wonder what?'

'Well. I look at her sometimes, and I think, where d'you get that from? Cos it's not from me. Y'know, you can't help thinking. Whether her mother was tupping about...'

I wonder what to say. I end up saying nothing. We drive on through Cardiff, towards the lights of the Bay, and this man thinks his daughter isn't his because she likes *Doctor Who*. Now that's out of the blue. DWM

Illustration
BEN MORRIS



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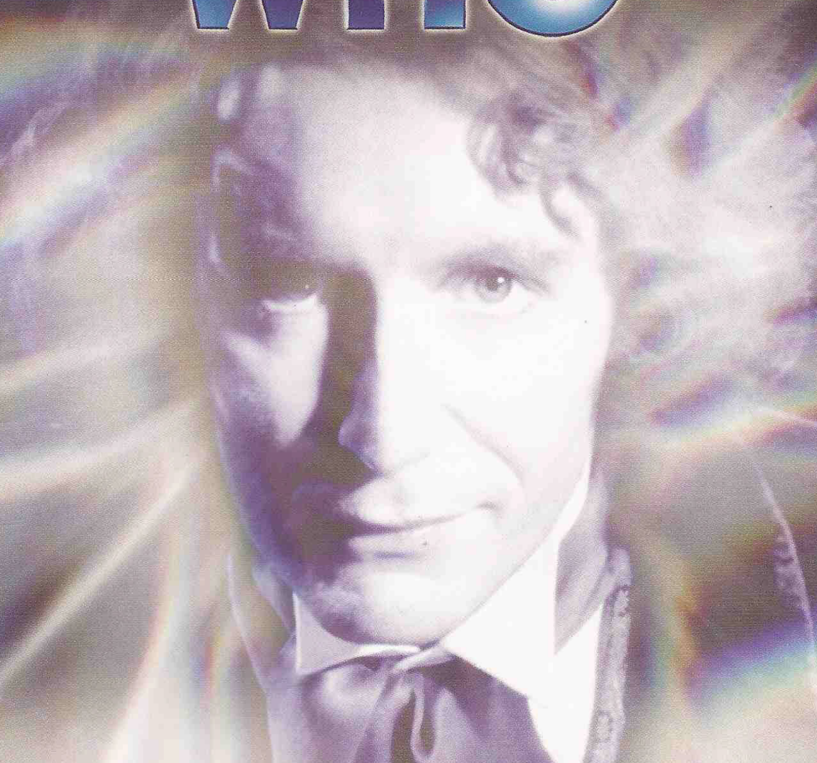

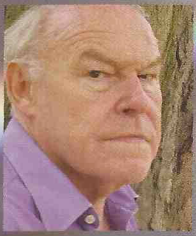

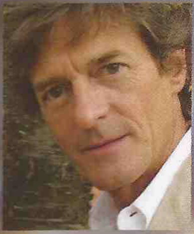

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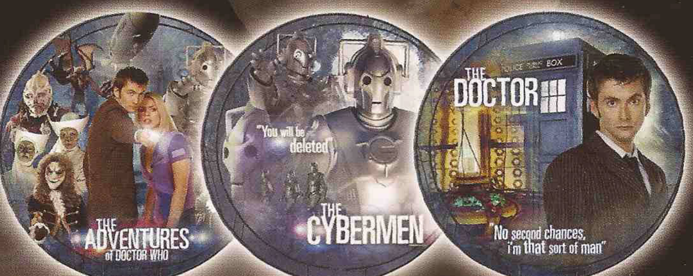
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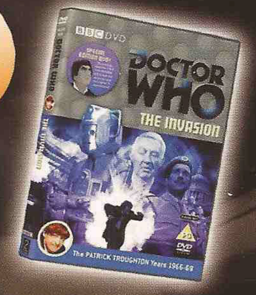
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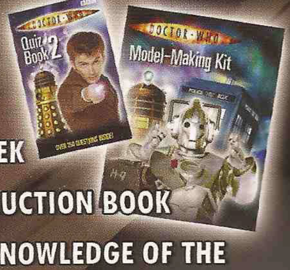
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